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# The Arts: A Priority for Investment

"We have invested too much in the politician and too little in the poet. Learned only from the scientist and not the novelist; substituted rhetoric for music and charts for paintings."

Governor Francis W. Sargent  
November 12, 1972

The Report of the  
Governor's Task Forces  
on the Arts & Humanities  
May 1973



THE ARTS: A PRIORITY FOR INVESTMENT

THE REPORT OF  
THE GOVERNOR'S TASK FORCES  
ON THE ARTS & HUMANITIES  
MAY 1973



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# GOVERNOR'S TASK FORCES ON THE ARTS AND HUMANITIES

v

14 Beacon Street • Boston, Massachusetts 02108 • (617) 727-8446

May 9, 1973

His Excellency Francis W. Sargent  
Governor of the Commonwealth  
The State House  
Boston, Massachusetts

Dear Governor Sargent:

Last spring you appointed four special task forces on the arts and humanities "to inquire into those areas...of crucial importance to the survival of the arts in our state"--educational opportunities, accessibility, facilities, and financing. We have held meetings across the state with people not only from the arts, but also from business, education, government, and private life to collect information, solicit ideas, and listen to problems.

We have found substantial agreement that the arts are important to both the quality of life in Massachusetts and the generation of tourism and business; that opportunity for participation, education, and self-expression in the arts must remain available to all people; and that Massachusetts government, in the interest of its citizens, must give the arts the priority they deserve.

We feel that Massachusetts can no longer rely on its reputation for cultural greatness, eminence, activity, and support. The simple fact is that our cultural organizations cannot afford to continue to serve the public well unless state government begins to pay at a reasonable rate for their services. As you said in your November 12, 1971 speech, "The arts, like education, hospitals, police and fire protection, and libraries are not financially self-sufficient, nor should we expect them to be." Yet, we provide huge sums of public money to pay for these other services. But for the arts, Massachusetts provided an infinitesimal \$279,556 this year to serve a population of 5.6 million people. This amount is tragically insufficient.

The following report details what we believe the role of government should be in relation to the arts. Our recommendations are based in part on hard statistics on the state of the arts in Massachusetts from a study conducted by Becker Research Corporation



Governor Francis W. Sargent -2-

May 9, 1973

under contract to the Council on the Arts and Humanities and the Department of Commerce and Development. The summary of this study is reprinted in Section II.

Sincerely,

Carol R. Goldberg, Chairman  
Task Force on Financing the  
Arts and Humanities

Katharine D. Kane, Chairman  
Task Force on Accessibility of  
the Arts and Humanities

David Rockefeller, Jr., Chairman  
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## ACKNOWLEDGMENTS

The chairmen, members, and coordinator of the Task Forces would like to thank the many people who gave us special assistance in this study:

Governor Francis W. Sargent  
Lieutenant Governor Donald R. Dwight

Secretary Joseph M. Cronin and Assistant Secretary Gladys Hardy, Executive Office of Educational Affairs; Deputy Commissioner Ernest Lucci and Paul Schultz, Department of Tourism; Judith Cabot and Al Kramer, Office of the Governor; Joan Thacher, Office of the Lieutenant Governor; Peter O'Neill, Executive Assistant to the Speaker of the House; Leonard Alkins, Assistant to the President of the Senate; Alan Fox, State Library; Louise Tate and the staff and members of the Council on the Arts and Humanities.

And the many others from both within and outside of state government for their advice and assistance.

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\*The summary of this report is reprinted in its entirety; the table of contents has been added by the Task Forces to serve as a guide to the reader.



## TASK FORCE ON FINANCING THE ARTS AND HUMANITIES

Massachusetts has long overlooked the contributions of arts and humanities organizations to both the economy and the public. Their multiplicity, quality, and activity have created for the Commonwealth a valuable reputation for a stimulating cultural environment. The Elma Lewis School, the Boston Symphony Orchestra and Museum of Fine Arts, the Worcester Art Museum, Williamstown's Clark Art Institute, Stage/West Theatre Company of Springfield, the Brockton Art Center, the Marine Museum at Fall River, Old Sturbridge Village, and Plimoth Plantation are just a few of our world-renowned institutions. They and hundreds of other organizations have given Massachusetts one of its greatest assets--an international reputation for the arts, sustained by the diversity and quality of its cultural and educational resources. Not surprisingly, this asset has been instrumental in attracting to the Commonwealth tourists, new residents, and industry, all of which are essential to the state's economy and livelihood.

In fact, last year the Department of Commerce and Development hired Arthur D. Little Company, Inc. to analyze factors influencing relocation of businesses and to prepare a document comparing Massachusetts' appeal to that of other states. The title of the insuing document best reflects the results of that analysis: Massachusetts: A Quality of Life. Specifically, the study ranks Massachusetts first of all states surveyed in "environment for culture" and cites this fact as a major attraction for business relocation in Massachusetts.

Besides creating a quality of life to which new residents and businesses are attracted, Massachusetts arts organizations attract visitors from all over the world. Families come to see the historic houses in Salem, Plimoth Plantation, and Old Sturbridge Village. The Boston Symphony at Tanglewood is a prime attraction for summer vacationers in the Berkshires. And no visit to Boston is complege without an afternoon at the Museum of Fine Arts. The tourist industry is important to Massachusetts; the cultural organizations are vital to tourism.

In addition to their attraction for business and tourism, arts and humanities organizations also make a substantial contribution directly to the economy of Massachusetts. Taken together, Massachusetts arts and humanities organizations form a potent industry. They have a direct effect on the economies of the communities in which they are located. They construct buildings, buy supplies, purchase advertising, pay maintenance and security firms, hire accountants and lawyers, and carry insurance. They employ people who, in turn, spend their earnings in the community and pay taxes. Moreover, their



audiences spend money on auxiliary services such as parking and restaurants.

These then are the economic contributions--creating a cultural climate which attracts business and new residents; maintaining world famous organizations which attract tourists; and providing economic benefits to the community by employment, purchase of goods and services, and stimulating revenue to auxiliary services. These contributions have been largely unrecognized.

But the most important and most visible contribution is what these institutions are all about--the nurture of the arts and humanities; the display and preservation of art, science and history collections of the highest quality; entertainment and cultural events of theatre, music, and dance groups throughout the Commonwealth; and educational programs for school children and adults. In other words, arts and humanities organizations serve the people of Massachusetts by providing education, entertainment, and cultural opportunities.

These contributions have been taken for granted by government and the general public. Unfortunately, the cost of providing these services has risen dramatically over the years. There was a time when wealthy benefactors could afford to and magnanimously did pay the entire tab for a Boston Symphony concert or for the entire operation of the Museum. This is no longer possible. Rising costs and public demand for services exceed the amounts that can be raised from the private sector.

For many arts organizations now, the financial situation is desperate. They are unable to meet spiraling costs and still provide the quality and low cost that people demand and deserve.

In view of this critical situation, the Council on the Arts and Humanities and the Department of Commerce and Development, on behalf of the Task Force, contracted with Becker Research Corporation to analyze the state of the arts in Massachusetts by conducting a census of all nonprofit arts and humanities organizations with operating expenditures over \$5,000. The summary of their report appears as Section II in this document.

Becker Research Corporation's report confirms not only the public and economic contributions made by the nonprofit arts and humanities, but also the simple fact that these organizations have become poor in serving us. The following information reported by Becker Research Corporation is based on the 285 organizations surveyed for 1972.

Arts and humanities organizations contribute substantially to the economy of Massachusetts.

- Total financial impact on the state's economy exceeded \$71 million last year.
- Over 10,300 were employed by the arts and humanities with a payroll of \$31.5 million.
- The arts and humanities pump an additional \$39.5 million into the economy through the purchase of goods and services and capital outlay.

They provide a multitude of services to the people of Massachusetts.

- Continuous exhibitions are provided to the public by 113 museums.
- 7,785 performances of music, dance, and theatre were offered in 1972.
- Arts and humanities organizations conducted workshops, classes, lectures, intern and training programs for the public, students, hospitals, prisons, and other institutions.

These services are at a price within reach of everyone.

- 6,835,314 visitors out of a total 13,070,242 were admitted free.
- 61% of organizations offer free admission or paid admission for less than \$1; 77% for less than \$2.

Arts and humanities organizations have become poor in serving the public.

- 142 organizations had a total net deficit of \$3.9 million in 1972.

Unfortunately, this \$3.9 million deficit sounds an ominous note for the future of this vital resource. Assistance must be obtained. The arts are a public resource and their use should not be limited by the ability of private sources to pay for public services or by the ability of the average person to pay increased admission rates. Rather, the state must begin to pay at a sufficient level for the services its citizens use.

The state has said a great deal to support the arts, but words have not been backed by adequate dollars. The Council on the Arts and Humanities is the state agency empowered by law to "stimulate and encourage throughout the Commonwealth the practice, study, and appreciation of the arts and humanities in the public interest." Through the Council the state pays for services of arts organizations. Although the Council's budget has increased from \$25,000 in 1967 to \$279,556 in 1973, this small amount is clearly inadequate in light of the \$3.9 million deficit of arts and humanities organizations. It



represents an investment of less than five cents per person--certainly a scant amount to serve over 300 cities and towns, 5.6 million people, and hundreds of arts organizations.

Other states have recognized the contributions made by the arts and humanities and have provided far greater state support than Massachusetts. As early as 1971, the New York State Council on the Arts received a state appropriation of \$20,317,000, or on a per capita basis, \$1.11 per person. In fiscal year 1973, Massachusetts ranked sixteenth among the fifty states in terms of per capita appropriations to state arts councils. The Massachusetts allocation of less than five cents per person not only trails New York, but also Missouri, Illinois, Alaska, Hawaii, Rhode Island, West Virginia, Utah, Maine, Vermont, South Carolina, Delaware, Tennessee, and Minnesota--a list which contains three of the other five New England states.

Government funding of the arts in Massachusetts differs in another important respect from other states. Elsewhere, it is the rule, not the exception, for city governments to assist major museums and performing arts organizations. For example, a partial listing of city support in New York State reveals that

- Buffalo contributed \$134,000 to the Albright-Knox Art Gallery and \$107,000 to the Buffalo and Erie County Historical Society in 1971.
- Yonkers supported its museums with \$290,333.
- New York City provided support to the Metropolitan Museum (\$3,966,933); the American Museum of Natural History (\$3,255,578); and the Brooklyn Museum (\$1,834,184).

New York cities are not alone. San Francisco, a city often compared to Boston, devoted approximately 52%, or over \$1 million, of hotel tax revenue to support all kinds of performing arts activities and organizations in 1972. An additional sum of approximately \$3,000,000 was appropriated from the city's general fund to support major museums and libraries. Some other examples include the following:

- Chicago's Field Museum of Natural History and the Museum of Science and Industry received \$2.3 million from the City in 1972.
- Milwaukee gave \$1.5 million to its Public Museum (Arts and Sciences).

In Massachusetts, however, only eight cultural organizations appear to receive any city money--\$552,073. Boston's "Summer-thing" accounts for almost half of the city contributions reported; most of the rest goes for purchasing special services or funding special activities. For the most part, funds are

given for general revenue. Since government support for the arts is increased by that amount given by local governments, Massachusetts funding of \$279,556 from state government and \$552,073 from local governments clearly trails other states and provides a dismal reflection of state concern.

This then is the situation in Massachusetts: Arts and humanities organizations provide substantial benefits to both the economy and the public. They are faced with spiraling costs which the private sector and local governments cannot cover. They incurred a total net deficit of \$3.9 million in 1972. The financial forecast for 1973 and years beyond is increasingly bleak.

Only one conclusion is possible: Immediate and long-range state assistance to the arts and humanities is essential.

The Task Force on Financing the Arts and Humanities, therefore, recommends that increased support be developed in three areas.

1. Regular funding of the Council on the Arts and Humanities should be increased to the level of one dollar per citizen by Fiscal Year 1976.

The Council on the Arts and Humanities is the only state agency designed and designated to provide the necessary services to arts and humanities organizations. It has a proven track record and has used state funds well.

Since its inception, the Council has assisted 223 arts and humanities organizations in 123 cities and towns in Massachusetts with token amounts of funding. Such small sums cannot begin to alleviate the current financial crisis or serve so many active communities and organizations. Even with the addition of \$127,250 in federal funds in 1973 from the National Endowment for the Arts' Federal/State Partnership Program, serious inadequacies in Council funding exist. These inadequacies cannot continue. (See Appendices A, B, and C for breakdown of Council income, list of supported organizations, and list of communities respectively.)

An orderly increase to \$5.6 million in 1976 will not only preserve our great cultural organization and tradition, enabling them to maintain their traditionally high standards, but will also

--return the money many times over to the people of the Commonwealth through contributions to increased tourism, attraction of new industry and residents, additional jobs, and growth of auxiliary services.



- stimulate matching private money, guaranteeing the continuation of this vital source.
- enable arts and humanities organizations to meet the escalating costs of providing their services to the public.

It is in the following categories that the Task Force feels the funds can best be applied. Three are programs presently operated by the Council (Financial Assistance, Historic Restoration and Preservation, Artists-in-the-Schools); one, Technical Assistance, is in the planning stages; two are new programs (Aid to Major Institutions and State/Local Partnership).

Financial Assistance helps arts and humanities organizations (museums, arts and crafts centers, orchestras, chamber and choral music groups, dance and opera companies, community arts councils, to name a few) by support for their programs, audience services, professional staffing, and educational and informational projects. State support expands the opportunities available to Massachusetts residents for participation and education in the arts. It also develops knowledge of and interest in the work of local artists and other cultural resources.

Aid to Major Institutions enables the state to share the costs incurred by those large institutions which bear the greatest responsibility for providing public services for regional and national audiences. These organizations have traditionally been unreimbursed for their substantial contributions, but their maintenance and operations costs threaten the quality and quantity of these services. This program of state aid concentrates on continuing support for basic services.

Historic Restoration and Preservation provides funds for the professional care of objects of artistic and historical importance housed in the public trust, such as paintings, sculpture, prints, books, documents, and rare, endangered collections. This program also gives assistance for curatorial services, research, architectural surveys, and feasible use of historic sites.

Technical Assistance makes available the professional services of experts to work with arts organizations in finding solutions for chronic problems such as promotion, fund-raising, preparing grant applications, accounting and legal problems, and such technical problems as crowd dispersal, displays, lighting, etc. This program is designed to develop the financial, technical and artistic stability of cultural groups of every variety and to insure that dollars raised from private sources or contributed by the state are wisely spent.

State/Local Partnership provides matching funds to cities and towns to develop community and neighborhood arts programs designed to serve specific needs and emphasizes the responsibility of local governments to use the arts as part of broad community planning and public service. Support may be for local arts programs and/or residencies by out-of-town organizations of interest to the community.

Artists-in-the-Schools operates in conjunction with local school systems to bring professional practicing artists together with students and teachers in the classroom. This program presently utilizes visual artists, poets, and dancers and is being expanded to include musicians and actors.

In addition to operating these programs, the Council must continue its functions as an information center for the entire state. It publishes a newsletter and other reports and material of concern to arts organizations; sponsors state-wide and regional conferences, meetings, and workshops; and supports programs to improve education, training and cooperation of people working in the arts.

#### ALLOCATION OF FUNDS TO THE COUNCIL ON THE ARTS AND HUMANITIES

<u>PROGRAMS</u>	<u>F.Y. 1974</u>	<u>F.Y. 1975</u>	<u>F.Y. 1976</u>
Regular Council Budget	\$850,000	\$1,300,000	\$2,600,000
Aid to Major Institutions	---	1,000,000	2,000,000
State/Local Partnership	*	150,000	300,000
Artists-in-the-Schools	<u>*</u>	<u>300,000</u>	<u>700,000</u>
Totals	<u>\$850,000</u>	<u>\$2,750,000</u>	<u>\$5,600,000</u>

\*To institute State/Local Partnership and Artists-in-the-Schools in Fiscal Year 1974, special bills should be filed in the General Court for the following amounts: State/Local Partnership, \$75,000; Artists-in-the-Schools, \$50,000.

2. Major cultural institutions serving a regional constituency should be allowed to borrow money for construction at a low interest rate from the state, in the same manner as institutions of higher learning are able to borrow under the state's Higher Education Facilities Act.

Such funds would be for capital expenditures only, clearly demonstrated to be in the public interest. Such legislation would enable institutions to upgrade their facilities, a necessary undertaking presently restricted by the demands of their operating budgets.

3. A not-for-profit, public foundation to stimulate and receive private contributions for the arts and humanities should be established.

Existing sources of private funds, as indicated, are approaching their limit, but there is a need to try to augment present support with untapped sources. The public foundation method has been successfully used by the National Endowment for the Arts and the Boston Foundation which supports "Summerthing" to attract private donations. Funds dispersed by the foundation would be used to provide increased cultural opportunities for the public through support of arts and humanities organizations in such areas as educational and community services and assistance to independent artists.

#### SPECIAL EMERGENCY BICENTENNIAL NEEDS

Special problems will exist in Massachusetts in the next three years. They deserve special consideration.

During the bicentennial years, tourism in Massachusetts is expected to increase dramatically. Visitors will be drawn to the Commonwealth by our historical and artistic treasures and by our nationally known cultural institutions.

In spite of the confusion that exists in some quarters concerning the impact of the Bicentennial, our judgment is that there will not only be a large increase in the number of out-of-state visitors, but also of in-state tourists. We expect that people will be caught up in a sense of history and will want their families to participate in a major national historical event. Massachusetts citizens are likely to become increasingly interested in educational jaunts or visits to historic sites, museums, and historical societies, special performances, etc.

But what about the ability of our cultural organizations to live up to the commitment they must make--the commitment of providing visitors with enjoyable experiences which not only justify their present trip but also encourage them to visit another year?

Instead of an opportunity, the Bicentennial is creating a crucial situation for the state's arts and humanities institutions. They will be called upon to provide programs and



services to their communities and to the state. They will be asked not only to serve cheerfully the increased number of visitors but also to provide special exhibitions and performances; timely educational programs for schools; and enlarged public display of artistic and historic treasures.

In the spirit of public service, these are things they will want to do.

Unfortunately, most arts and humanities organizations are not in the financial position to extend themselves so far. In fact, survival, not growth, is the issue. Deficits are the rule, not the exception, and fundraising capabilities are already stretched to capacity. Increased admission charges are not the solution. Many organizations are prohibited from charging admission by provisions in their charters; for others, the level of admission charges necessary to cover operating costs would be prohibitively high. The Bicentennial, then, poses a tremendous threat to the state's greatest attraction--its cultural resources--as is illustrated in these concerns:

- Our cultural institutions will have enormous difficulties because of increased crowds. At present they lack air conditioning, adequate rest rooms, child care facilities, eating facilities, check rooms, and sufficient professional staff required to handle the situation. Very few, if any, of our arts and history institutions have adequate liability or property insurance.
- Tourists may be a major threat to our cultural treasures. Most of our museums and historic houses have inadequate protection against the "shoplifter" or souvenir-hunter, let alone the professional art thief. Even those who presently employ guards will need technical assistance in retraining those guards in the latest security techniques.
- Many of Massachusetts' historical treasures are in very poor condition. Some are on display despite their disrepair. Others are in storage to prevent additional deterioration until such time as the owners find funds for restoration. In still other situations prized objects are inadequately or unattractively displayed for viewing by large numbers of people. Yet these are precisely the things that tourists expect to see.
- Major performing arts organizations are usually closed in summer--the peak time of tourist influx. Particularly in the Boston metropolitan area, well-known performing arts organizations should be encouraged to extend their seasons through the summer. Considerable financial help would be needed to make this possible.

These continuing problems, then--lack of adequate facilities, guards; almost nonexistent funds for restoration of important materials and objects; lack of modern display systems to permit maximum enjoyment of artistic and historic treasures; inadequate staffing--will be aggravated by the Bicentennial.

It is, therefore, in the interest of the Commonwealth to upgrade our cultural institutions and, in so doing, to provide lasting benefits to our citizens. This can be done in the following way.

4. Special funds should be allocated to the Council on the Arts and Humanities for Bicentennial assistance to arts and humanities organizations in the areas of restoration and preservation, technical assistance, capital improvements, and programs.

The following breakdown represents our best estimate of the cost.

<u>Special Bicentennial Aid</u>	<u>F.Y. 1974</u>	<u>F.Y. 1975</u>	<u>F.Y. 1976</u>	<u>F.Y. 1977</u>
Restoration and Preservation	\$ 100,000	\$ 200,000	\$ 50,000	\$ 50,000
Technical Assistance	5,000	20,000	15,000	5,000
Capital Improvements	1,000,000	2,000,000	--	--
Program Funds	<u>--</u>	<u>100,000</u>	<u>400,000</u>	<u>100,000</u>
Total	<u>\$1,105,000</u>	<u>\$2,320,000</u>	<u>\$465,000</u>	<u>\$155,000</u>



TASK FORCE ON EDUCATIONAL OPPORTUNITIES  
IN THE ARTS AND HUMANITIES

The arts are a birthright, a part of every person's cultural heritage. There has been no society known since the Stone Age that has not produced art and revered it. Our own society certainly produces great art, but we are in danger of becoming the first major civilization to consider its art a peripheral diversion rather than a central element of existence. Long before language was written, the arts were a major means of communication between peoples. They still are. In addition to their ability to convey ideas, the arts are also the single most important communication of cultural heritage and tradition.

If the arts are not taught in schools, children learn only a part of the basic tools they need for living. Without the arts, taught both as skills and as a medium for communicating with and understanding other people's viewpoints, visions, and ideas, a child does not become an educated person.

Unfortunately, most of the more than one million students enrolled in public schools in Massachusetts are being denied their right to a full education. At best, the arts have been considered an appendage to the regular curriculum; at worst, a diversion. This attitude is standard in the majority of schools in Massachusetts.

The Task Force has found that the approach to teaching the arts in Massachusetts for the most part is extremely old-fashioned and believes that significant changes are long overdue. We are not teaching science the way it was taught in the 1930's; neither should the teaching of the arts reflect the ideas and attitudes of forty years ago. It is illogical to have people teaching the arts who are not themselves current practitioners or continuing students of the arts. Yet, this often happens. The arts are more than technique. They are a way of seeing, feeling, and interpreting man and his world. Like athletes, artists cannot remain masters of their trade without continuing involvement.

These problems cannot be approached on one level. As communities differ, so too do their educational policies. Change must come at the state level through the Office of Educational Affairs, the Department of Education, and the Board of Education, but also at the level of school committees and superintendents.

This report recommends changes in the elementary and secondary school systems so that eventually each student can have the opportunity to develop the sensory awareness so vital to leading a truly full life. Although the Task Force recognizes the relevance and value of arts in higher and continuing education, because of limited time, we did not deal at length with these issues.

## TEACHER PREPARATION AND CERTIFICATION

Two key elements in the educational process are the teacher and the curriculum. The Task Force believes that teacher preparation in the arts is now sorely deficient. Improved preparation is needed for both the training of art specialists (those who teach art exclusively) and the training of regular classroom teachers.

Additionally, we believe that the image of the art educator is a poor one in the educational community, thus ultimately affecting the learning experience of the child. The reason for this image is the second-class status the arts are given in the total academic curriculum.

Unless all teachers are exposed to art experiences, we cannot expect to see any improvement in pupils' opportunities for experiencing art. We therefore recommend that

1. All state-supported institutions with teacher education programs should require two art courses and clinical experiences (e.g., painting, playing instruments, etc.) in the arts for all general classroom teachers to improve their knowledge and awareness of the arts.
2. All arts specialists, to qualify for renewal of certification, should be required every five years, to demonstrate proficiency and currency in their art form.

Evaluation teams serving this renewal procedure should include practicing artists and certified art educators. Judgment of competence should be based on the specialist's participation in the following activities: course work, in-service work with practicing artists, and/or juried performance.

3. Regular rules of certification should be waived regarding the part-time employment in the schools of the practicing artist.

Present regulations require that a teacher has completed eighteen credits in education courses (twelve for secondary school teachers) in order to be certified to teach in the state. These regulations are senseless for someone teaching only painting; they disqualify many fine artists and potentially effective teachers of art. On purely procedural grounds, they deny the pupil exposure to the actual arts practitioner, his life-style, and his perceptions.

However, the true effectiveness of teacher training in the arts and certification of artists will depend on the substance and the role the arts play in the overall curriculum.

#### ELEMENTARY SCHOOL EDUCATION

A recent report of the JDR III Fund based on a three-year experiment in University City, Missouri, indicated that the long-range objectives of "...increasing the students' knowledge of the arts, cultivating within them the ability to make aesthetic judgments and giving them the experience of participating in the arts...had been achieved by integrating the arts into regular subjects such as English, social studies, and sciences, Kindergarten through Grade 12."\*

Placing the arts in a more central place in the curriculum will elevate their importance, enhance the image of the arts educator, and improve the overall educational experience of the child. Master teachers have recounted that their most successful experiences with students have been when their teaching focused around an art experience (e.g., how theatre brought alive the literature of a certain period or how music brought mathematics to life). We, therefore, recommend that

4. The Commonwealth should stress the development of a curriculum that will relate the arts with other academic subjects, such as English, foreign languages, and social studies.

The Commonwealth should provide funds for the implementation of the arts curriculum in the schools and the training of general classroom teachers in the use of the new curriculum.

5. An artist-teacher position should be established in all public elementary and secondary schools.

The clinical artist-teacher is a professional artist who would teach part-time, dividing his time between working at his art and teaching students in that art form. The clinical artist-teacher would be joined by three other persons: the general classroom teacher who would be teaching art as part

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\*New York Times, "Integrating Arts in Schools Hailed,"  
February 4, 1973.



of the improved curriculum; the art specialist who would serve as a visiting resource in the schools; and the full-time artist who would devote only a small amount of time teaching. The ultimate purpose would be to present the full spectrum of arts in elementary education and to add an important element to secondary school curricula.

## SECONDARY SCHOOL EDUCATION

Interest and experience in the arts must also be developed in the secondary school years. Already we are producing a generation of young people extremely involved in music, crafts, and photography--all manner of art. To encourage, develop, and use this interest as a basis for growth, the following changes must be made.

6. All public and private secondary schools should be required to include arts courses in their curricula. Such courses must include both studio opportunities and the history of art.
7. Advanced courses should be offered for those students who are interested in pursuing the arts as a career or as a serious avocation.
8. Independent study in the arts should be encouraged and acceptable for full academic credit.

## ARTS ORGANIZATIONS

While in-school resources are developed and improved, the Task Force also seeks to develop and improve the relationship between schools and "outside" arts resources.

Mention has been made before of the extraordinary richness of Massachusetts' cultural resources--museums, orchestras, libraries, colleges. But tragically, there is little cooperation and interaction between these resources and our school systems, so badly in need of what they have to offer.

We believe that this gap must be bridged; that the extraordinary capabilities of our cultural institutions must be applied to the specialized needs of the arts programs within our schools. It is the classic gulf between need and resources.

Local school systems, however, cannot be expected to locate and utilize these resources on their own. They need guidance.

assistance, and opportunities which do not now exist. They need funds. They need official sanction.

To accomplish this, the Task Force recommends that two state agencies, the Department of Education and the Council on the Arts and Humanities, be given expanded funding to cover the cost of providing additional opportunities and resources to local school systems.

9. Funds should be made available for public schools to purchase services from cultural organizations.

The best vehicle for these funds is the Department of Education. Programmatic decisions should be entrusted to a Board of Advisors selected by a process acceptable to both the Department of Education and the Council on the Arts and Humanities and which would be composed of artists, arts administrators, and educators. The Board should be given the responsibility of overseeing the program, soliciting project descriptions from cultural organizations, and developing a list of approved programs. It is recommended that the Board of Advisors be appointed immediately in order to use the academic year 1973-74 to a) accept applications for programs of cultural organizations; b) approve a list of programs and organizations; and c) prepare schools to utilize them.

Schools should be able to contract with approved cultural organizations for services during the academic year and submit bills to the Department of Education for reimbursement. Funds should be determined on a per student basis and a small percentage of local matching should be required. This will provide enough state support to encourage the use of the program and enough local support to insure the school system's stake in its success. Per student fees charged by cultural organizations must be approved by the Board of Advisors. It is suggested that an appropriation of \$2.50 per student per annum be considered a minimum with which to begin the program.

Teachers and artists should be consciously aware of integrating the program of cultural organizations into the regular classroom and educational activities.

#### COUNCIL ON THE ARTS AND HUMANITIES

It is also crucial to provide schools with additional opportunities which do not occur through curriculum changes, teacher preparation, or the participation of cultural organizations.

The following recommendations detail services which the Council, because of its special knowledge of the arts, could provide. Additional funds should be appropriated for these purposes. The most appropriate mechanism for such activities might be a foundation able to receive private donations and public funds for arts education purposes.

10. The Council should hire artists and others on a project basis to assist teachers and schools in identifying local resources and developing a program which would emphasize the aesthetic attributes and heritage of their communities.

This effort would be coordinated with the school system's regular program in the arts.

11. The Artists-in-the-Schools program, presently operated by the Council, should be expanded. (See Finance Task Force recommendation #1.)
12. The Council should provide technical information to the schools and cooperating institutions on such topics as lighting, sound systems, materials, and safety considerations.
13. The Council should inform schools, community groups, and arts institutions of specialized resource services available.

An important example would be an organized program of access at low cost to materials from industry, government surplus, and materials-recycling centers. Regional resource centers should be strengthened in order to serve schools on a regular basis.

14. The Council should maintain a listing of cultural organizations which offer a program of independent study for secondary school students and should coordinate these opportunities with the needs of the schools.

This would include programs for students who have special talents or interest in the arts. Full academic credit should be granted for independent study in the arts.



## PUBLIC PARTICIPATION

The Council, the Department of Education, and local school systems should be concerned with developing the broadest public support for art programs within the communities. Their activities should not be limited to developing cooperation among the school systems, arts institutions, and artists; rather they must extend to include all elements of the local community, with particular emphasis on coordination with community service agencies, community leaders, and local industry.

Special emphasis should be placed on developing the endorsement of parent groups for an increased role for the arts within their school systems. Special workshops and forums are examples of ways in which all elements of the community can explore the role of the arts in their region's cultural life. Participation in as many activities as possible should be open to the community.

## ARTS INTEREST REPRESENTATION

One key element remains. Artists or people involved in the arts are not presently represented on the state education boards or commissions which determine policy, requirements, emphasis, and programs in the schools. This must be changed.

15. The Governor and his Secretary of Educational Affairs should increase "art interest" representation on key education commissions, task forces, panels, etc.

These appointments should include practicing artists, arts administrators, and arts educators. Their representation is essential to insure that the arts become an essential ingredient in the education of Massachusetts students.





## TASK FORCE ON ACCESSIBILITY OF THE ARTS AND HUMANITIES

Thus far we have discussed the need for the state to support our arts institutions and to improve the role of the arts in the educational system. But it is not enough that our organizations become economically stable and that our educational system help in developing a society which will sustain the arts through creation and appreciation. An essential addition is more exposure to the arts, easier access for the public. This Task Force has addressed that problem.

Accessibility is both a question of physical proximity and a state of mind. The latter is the more difficult problem and involves a commonly held attitude that the arts are for a select few and, therefore, cannot be approached by the general public. Although a revised education program, as recommended, can help dispel this notion, the Task Force believes there are other methods of demonstrating that the arts are open to everyone. Implicit in the Task Force's first recommendation is that some problems of physical and mental inaccessibility are best solved through the development of arts programs on the community level.

1. The Council on the Arts and Humanities should offer communities matching grants to encourage the sponsorship of multi-faceted cultural programs or festivals.

The state, through the Council on the Arts and Humanities, should offer matching grants in a State/Local Partnership Program of up to \$5,000 to towns and \$10,000 to cities with populations over 75,000. When feasible, regional associations of towns could apply. The town or regional association should be required to match the state grant on a basis of two-to-one from municipal funds, in-kind municipal services, and local private sources. State grants should be clearly viewed as operating funds, not seed money, thus providing a continuation of community arts programs.

The Council on the Arts and Humanities should further assist interested towns and cities in planning and conducting their arts programs. The Council should coordinate information and advice between communities producing festivals to encourage the joint use of resources. Within the state there are presently a number of successful community festivals, such as "Summerthing" in Boston, the Pembroke Arts Festival, and Worcester's "Summer's World" which could provide a resource for fledgling efforts elsewhere. In addition, the Council

should compile central lists of information (on stages, lighting, performers, publicity, etc.) and provide whatever technical assistance possible, using experienced special consultants, if necessary. These consultants should help compile an information bank, but their major role would be to work as a continuing resource to the communities. (See Finance Task Force recommendation #1.)

The Task Force recognizes that such festivals cannot reach everyone and that broader efforts must be undertaken to increase the simple visibility of the arts and raise public consciousness of their availability. The Governor can be tremendously effective in bringing arts resources in the Commonwealth to the attention of the public.

2. The Governor should establish a series of annual awards for contributions to, or excellence in, the arts.

An award should be offered to the businesses which make the most important contribution to the arts, especially to increasing the accessibility of the arts. This could include purchasing or commissioning works of art by Massachusetts artists; involving employees in attending performances; or conducting a public service campaign for the arts. For example, businesses could be encouraged to establish a relationship with a theatre, dance, or music group whereby they would "buy the house" for one performance and use some of their advertising space to publicize the arts group's production. These awards to business should include publicity on what the business did and how it justified the expenditure in terms of returns, good will, or benefit to employees.

Awards should also be given to the following: The municipality which makes the most valuable contribution to the arts through purchase or commissioning of work; employment of artists in local government; or sponsorship of festivals, exhibits, or performances. The state department which makes the most valuable contribution to the arts. The artist or arts organizations for excellence in the arts. And urban designs and architectural projects.

All awards should be chosen by a special panel selected by the Council on the Arts and Humanities.

Other efforts to bring higher visibility to the arts can be made by the Governor. He should establish an unpaid Advisory Group on Media to institute a public service advertising campaign to promote the arts and to encourage television stations to employ cultural news reporters in the normal



television news format. The Governor should also make the simple determination that official state gifts to visiting dignitaries be works by Massachusetts artists--a small, but important, gesture to the creative community.

3. The Council on the Arts and Humanities should sponsor regional and state-wide visual and performing arts festivals and exhibitions of Massachusetts artists and arts groups.

There would be no exhibition fees for the regional visual art exhibits, but there would be jury selection and prizes. Prize winners of the regional exhibits would go to the state-wide exhibit, which would also include an invitational section. The Department of Tourism would be asked to publicize the event and state and municipal agencies would be encouraged to purchase works from the exhibits.

The regional festivals of the performing arts would be invitational and would include a wide range of traditional, ethnic, and avant-garde forms. They would serve as a showcase for public and private agencies and businesses which could purchase the services of the participating groups throughout the year.

While these means can help bring the arts to the attention of the population, the Task Force recognizes that simple knowledge of existence does not necessarily lead to attendance. Thus, we propose several practical ways in which arts institutions can seem more accessible to the public.

4. Nonprofit arts organizations should be encouraged to organize activities which would make their institutions more accessible and attractive to the public.

Arts institutions should join together to work on their common problems--parking and transportation, increasing and expanding sources of income, the need for a centralized ticket service, publicity, etc. The Council should encourage plans to alleviate these problems and provide information on topics of general concern.

5. The Council on the Arts and Humanities should establish a special program for Accessibility Incentive Grants.

These grants would encourage artistic exhibits and events in

unusual locations at unusual times and provide needed assistance for young, unknown, and avant-garde artists, whose work is not immediately popular. Quoting Tony Thompson, a Task Force member and artist: "The Task Force must find ways to support that unpopular, low visibility, elitist phenomenon called good art--a way to help the arts as well as use them." The vanguard of art deserves as much exposure as its more secure relatives residing safely in museums.

There is yet another audience which cannot come to the arts but which the arts could reach with a minimum of effort--the 31,000 patients and inmates in our state hospitals, mental institutions, geriatric centers, schools, and prisons.

6. A full-time Coordinator for Arts Programs in State Institutions should be appointed by the Department of Human Services.

The Coordinator would work especially with the Departments of Mental Health, Corrections, Public Health, Youth Services, and Elderly Affairs. The job would entail developing arts programs run by paid teaching artists who would become part of that institution's regular professional staff. Both volunteer and professional groups could be used for performances and exhibitions. The coordinator would arrange for follow-up contacts between teachers and released inmates or patients, so that the therapeutic value of the program is constantly being renewed. Exhibitions and sales of art work done by residents would demonstrate to the outside world the effectiveness of the program--a program that makes the arts accessible to a segment of our society that we have too long neglected.

We have spoken before of arts being a part of our everyday life, and we were principally concerned with the relationship of people to arts institutions and artists. But there is another kind of accessibility and that has to do with increasing the awareness and livability of our environment--houses, village greens and squares, waterfronts, streets, subway stations, sidewalks, and signs--art that is around us all the time.

7. The Governor should appoint and approve a budget for a Design Review Board and empower it to review existing guidelines for state architecture; initiate programs to improve the level of state graphics and publications; and serve as a liaison between state departments using objects which visually affect the public.

Unfortunately, "advisory councils" seldom have teeth. It is imperative that the state play an active and constructive role in encouraging the application of artistic principles to our man-made surroundings. A commitment to environmental planning must be made by the Chief Executive in order for any substantial progress to be made in this crucial area.

The Design Review Board should oversee the various state operations which have an effect on the environment in which we live. This includes many areas. For example, at present a Designer Selection Board exists, under the Office of Administration and Finance, to select architects for state buildings. This board, at the very least, should include in its criteria the requirement that an architect work with an artist or sculptor from the beginning of construction plans and include art works in the building. The Design Review Board could assist in this effort.

The Board should serve as a liaison to all state departments providing services which visually affect the public, including all publications issued by the state. The Board could also assist the state in providing tremendous visual improvements in the environment by establishing a uniform system of state-wide pictorial-symbolic signing to identify arts facilities and places of interest to tourists. Such efforts in these and other areas can offer great benefits to the citizens of Massachusetts.

We have alluded to the problems of the independent artist and have suggested making substantially greater use of his services through exhibitions, employment by state departments, and Accessibility Incentive Grants. But this is far from enough. There is no way that the arts can be made more accessible unless we provide the support and recognition that the artist deserves and needs. There is no art without the artist.

The problems of the independent artist must be approached on many levels. Private organizations and governmental agencies must stop continually asking the artist to volunteer his time; they must begin to pay for his services in the same way they pay for any other professional's work.

The Department of Tourism could assist the artist and provide

valuable information to tourists by publishing and distributing booklets listing artists' and craftsmen's studios open to the public. The Council on the Arts and Humanities should offer every assistance possible to the independent artist and vigorously support programs for the artist. All of this is crucial to the growth of the arts and the quality of life in the Commonwealth.



## TASK FORCE ON ARTS AND CULTURAL FACILITIES

Regardless of the degree of financing, the enthusiasm and loyalty of its audience, the depth and brilliance of its creativity, any arts institution (or individual artist) has difficulty in fulfilling its mission if it does not have proper physical facilities. "Proper" does not necessarily mean an air-conditioned marble hall; to the individual artist, facilities may mean just space with heat, light, and ventilation. The difference to a theatre company may mean simply a home of its own, however simple, but signifying the end of the uncertain nomadic life of performing each production in a different place. At present, in Boston, for instance, institutions of national prominence, such as the Opera Company of Boston and the Boston Ballet are forced to perform in movie houses, ill-suited to their needs, at rents up to \$25,000 per week. The astronomical cost cripples their fragile budgets, forces ticket prices up, and limits rehearsal time. The facilities in which artists and organizations of talent and resourcefulness have to operate is a state scandal.

The Task Force recognizes that the answer is not simply creating new buildings--the capital cost is generally prohibitive--but in imaginative means of using existing facilities and/or allocating space in new buildings not necessarily built for the arts alone. The recommendations are simple, reasonable, and crucial to the future of the arts in the Commonwealth.

The first set of recommendations concerns information and coordination, elements vital to success of any program.

1. A central clearinghouse should be established to dispense information on legal and technical problems and locating and securing proper facilities.

The clearinghouse should act as an advocate for the arts under the direction of a qualified director.

2. The clearinghouse should encourage coordination with state and local historic preservation societies to develop programs for the inventory and renovation of existing buildings and sites for use for arts and cultural activities.

There are many buildings in the state which could be converted

for performance or exhibiton space without impairing the structure's historical or architectural integrity. They need to be inventoried in a manner which would number and specify all buildings, sites, and transportation facilities so that the decisions might be made for the location of cultural facilities.

Much of the impetus for change in the Commonwealth must come from the top, and thus we turn to the Governor for leadership in assisting the arts.

3. The Governor should order that state buildings be made available for arts exhibits and activities.

Hopefully, this would set an example for local governments to follow.

4. The Governor's office should devise legislation on state tax policies to encourage businesses to devote space in new and existing commercial buildings for performing and visual arts activities.
5. The Governor should require that one percent of building costs for all new state construction be allocated to the arts and be planned as part of the original specifications.

This represents a minor amount in the total cost of a building, but major progress for the arts. It also puts the state in line with federal government and many city requirements.

6. The Governor should appoint an advisory committee on the arts to the commission now studying a uniform building code.

It is important to guarantee that the needs of arts organizations be represented in this important task.

There is another recommendation in the area of zoning and building regulation.

7. Municipalities should be encouraged to develop and enforce equitable regulations for mixed-use zoning so that buildings zoned for commercial uses can be utilized by artists for studio and living space and by the performing arts.

Such a change would not only help alleviate the space crisis but at the same time assist in integrating the arts into everyday life.

8. The School Building Assistance Bureau should provide assistance for the inclusion in new school buildings of arts facilities designed for community use after school hours.

Too often is heard the pitiful story of well-equipped school auditoria and art studios lying unused at night while community groups struggle to work in badly lit and unheated basements in town. Such waste would not occur if the school facilities had been designed from the beginning with the community in mind. For instance, there should be access to facilities from the outside and not only through the school proper, requiring the special duty of maintenance and custodial staff. Here, assistance at the planning stages would greatly expand the facilities available to arts groups.

The final recommendation of the Task Force is one with great potential impact.

9. The State Cable Television Commission should direct local bodies which issue franchises to operating companies to require that the licensee provide at least seven (7) hours of free time per week between the hours of 7 a.m. and 11 p.m. for programs furnished or approved by recognized local or state arts organizations.

Through technological means, then, great strides can be made toward the goal of giving every arts institution a forum for its talents despite the current state of its own facilities. This in no way should be construed as a substitute for the necessity of providing proper facilities for the arts.





## LIST OF RECOMMENDATIONS

Task Force on Financing the Arts

1. Regular funding of the Council on the Arts and Humanities should be increased to the level of one dollar per citizen by Fiscal Year 1976.
2. Major cultural institutions serving a regional constituency should be allowed to borrow money for construction at a low interest rate from the state, in the same manner as institutions of higher learning are able to borrow under the state's Higher Education Facilities Act.
3. A not-for-profit, public foundation to stimulate and receive private contributions for the arts and humanities should be established.
4. Special funds should be allocated to the Council on the Arts and Humanities for Bicentennial assistance to arts and humanities organizations in the areas of restoration and preservation, technical assistance, capital improvements, and programs.

Task Force on Educational Opportunities in the Arts and Humanities

1. All state-supported institutions with teacher education programs should require two art courses and clinical experiences (e.g., painting, playing instruments, etc.) in the arts for all general classroom teachers to improve their knowledge and awareness of the arts.
2. All arts specialists, to qualify for renewal of certification, should be required every five years, to demonstrate proficiency and currency in their art form.
3. Regular rules of certification should be waived regarding the part-time employment in the schools of the practicing artist.
4. The Commonwealth should stress the development of a curriculum that will relate the arts with other academic subjects, such as English, foreign languages, and social studies.
5. An artist-teacher position should be established in all public elementary and secondary schools.

6. All public and private secondary schools should be required to include arts courses in their curricula. Such courses must include both studio opportunities and the history of art.
7. Advanced courses should be offered for those students who are interested in pursuing the arts as a career or as a serious avocation.
8. Independent study in the arts should be encouraged and acceptable for full academic credit.
9. Funds should be made available for public schools to purchase services from cultural organizations.
10. The Council should hire artists and others on a project basis to assist teachers and schools in identifying local resources and developing a program which would emphasize the aesthetic attributes and heritage of their communities.
11. The Artists-in-the-Schools program, presently operated by the Council, should be expanded.
12. The Council should provide technical information to the schools and cooperating institutions on such topics as lighting, sound systems, materials, and safety considerations.
13. The Council should inform schools, community groups, and arts institutions of specialized resource services available.
14. The Council should maintain a listing of cultural organizations which offer a program of independent study for secondary school students and should coordinate these opportunities with the needs of the schools.
15. The Governor and his Secretary of Educational Affairs should increase "art interest" representation on key education commissions, task forces, panels, etc.

#### Task Force on Accessibility of the Arts and Humanities

1. The Council on the Arts and Humanities should offer communities matching grants to encourage the sponsorship of multi-faceted cultural programs or festivals.
2. The Governor should establish a series of annual awards for contributions to, or excellence in, the arts.

3. The Council on the Arts and Humanities should sponsor regional and state-wide visual and performing arts festivals and exhibitions of Massachusetts artists and arts groups.
4. Nonprofit arts organizations should be encouraged to organize activities which would make their institutions more accessible and attractive to the public.
5. The Council on the Arts and Humanities should establish a special program for Accessibility Incentive Grants.
6. A full-time Coordinator for Arts Programs in State Institutions should be appointed by the Department of Human Services.
7. The Governor should appoint and approve a budget for a Design Review Board and empower it to review existing guidelines for state architecture; initiate programs to improve the level of state graphics and publications; and serve as a liaison between state departments using objects which visually affect the public.

#### Task Force on Arts and Cultural Facilities

1. A central clearinghouse should be established to dispense information on legal and technical problems and locating and securing proper facilities.
2. The clearinghouse should encourage coordination with state and local historic preservation societies to develop programs for the inventory and renovation of existing buildings and sites for use for arts and cultural activities.
3. The Governor should order that state buildings be made available for arts exhibits and activities.
4. The Governor's office should devise legislation on state tax policies to encourage businesses to devote space in new and existing commercial buildings for performing and visual arts activities.
5. The Governor should require that one percent of building costs for all new state construction be allocated to the arts and be planned as part of the original specifications.

6. The Governor should appoint an advisory committee on the arts to the commission now studying a uniform building code.
7. Municipalities should be encouraged to develop and enforce equitable regulations for mixed-use zoning so that buildings zoned for commercial uses can be utilized by artists for studio and living space and by the performing arts.
8. The School Building Assistance Bureau should provide assistance for the inclusion in new school buildings of arts facilities designed for community use after school hours.
9. The State Cable Television Commission should direct local bodies which issue franchises to operating companies to require that the licensee provide at least seven (7) hours of free time per week between the hours of 7 a.m. and 11 p.m. for programs furnished or approved by recognized local or state arts organizations.



COUNCIL ON THE ARTS AND HUMANITIES

INCOME, FISCAL YEARS 1967-73

	National Endowment for the Arts					Private Sources	Totals
	Mass. Gen. Court	Fed/State Partnership	Special	Artists-in- the-Schools	Dance Residency <sup>2</sup>		
FY 1967	\$ 25,000	\$ 12,053	\$25,000	\$--	\$--	\$--	\$ 62,053
FY 1968	55,000	39,383	--	--	--	--	94,383
FY 1969	100,000	30,909	6,500	--	--	--	137,409
FY 1970	100,000	36,363	--	--	--	--	136,363
FY 1971	160,000	75,377	--	6,700	--	--	242,077
FY 1972	200,000	101,320	--	22,500	--	--	323,820
FY 1973	279,556 <sup>3</sup>	127,250	--	94,400 <sup>5</sup>	32,558	7,000 <sup>4</sup>	540,764
Totals	\$919,556 =====	\$422,655 =====	\$31,500 =====	\$123,600 =====	\$32,558 =====	\$7,000 =====	\$1,536,869 =====

<sup>1</sup>These funds are given jointly by the National Endowment for the Arts and the U. S. Office of Education

<sup>2</sup>The Dance Residency Program has been operating in Mass. since 1969. Until FY 1973, funds came through the State of Maine and are not reflected in the chart.

<sup>3</sup>Original FY 1973 appropriation was \$300,000. Cuts resulting from Shepherd Amendment reduced amount to \$275,948. A special reserve replaced \$3,608.

<sup>4</sup>Private contributions for Governor's Task Forces on the Arts.

<sup>5</sup>Money administered by Council but expended by Walpole Public Schools.

COUNCIL ON THE ARTS AND HUMANITIES

ORGANIZATIONS SERVED 1967-73

Afro-American Cultural Center  
Alliance of Cambridge Settlement Houses  
American Antiquarian Society  
American Jewish Historical Society  
Amherst Art Center  
Amherst College  
Amherst Historical Society  
Architectural Heritage  
Archives of American Art  
Arnold Arboretum  
Artists in Action  
Associate Artists Opera Company  
Belmont Community Center  
Berkshire Civic Ballet, Inc.  
Berkshire Theatre Festival  
Black Harambee Holiday  
Bolton Historical Society  
Boston Athenaeum  
Boston Ballet Company  
Boston Center for the Arts  
Boston Committee of Young Audiences, Inc.  
Boston Foundation, Inc.  
Boston Medical Library  
The Boston Musica Viva  
Boston Negro Artists Association  
Boston Philharmonic Society  
Boston Public Library  
Boston Society of Architects  
Boston Study Group Foundation  
Boston Symphony Chamber Players  
Boston Symphony Orchestra  
Boston University  
Boston Visionary Cell  
Boston Visual Artists Union  
Boston Women's Collective  
Boys Club of Boston  
The Bostonian Society  
Bridgewater Public Library  
Brockton Art Center  
Brockton Ballet Theatre  
Brookline Historical Society  
Brookline Public Schools  
Busch-Reisinger Museum  
Cambridge Community Schools Program  
Cambridge Opera Workshop  
The Camerata, Museum of Fine Arts  
Cantata Singers

Cape Cod Conservatory  
Caravan Theatre  
Cecilia Society  
Center for Visual Communication  
Charles Playhouse  
Chesterwood  
Children's Museum  
City of Lawrence, Summer Arts Festival, 1970  
City of Quincy, Historic Site Survey  
City of Somerville  
Community Education Council  
Community Music Center of Boston  
Concord Antiquarian Society  
Contemporary Music Project  
The Creative Center  
Creative Music Workshop  
Digging Stick Collective  
Dinosaur  
The Direct Vision  
Dorchester Historical Society  
Dukes County Historical Society  
East Boston APAC  
Ecumenical Social Action Committee  
Elizabeth Peabody House Association  
Elma Lewis School of Fine Arts  
Essex Institute  
Ethnic Dance Arts  
Falmouth Historical Society  
Fine Arts Work Center  
Fisherman's Players of Cape Cod  
Fitchburg Public Library  
Fogg Art Museum  
Folksong Society of Greater Boston  
Capt. Robert Bennet Forbes House  
Forbes Library  
Freetown Elementary School  
French Library in Boston  
Garrett Players, Inc.  
Gateway Regional School District  
Gloucester Community Development Association  
Gray Herbarium Library  
Greater Boston YMCA  
Greater Boston Youth Symphony Orchestra  
Handel and Haydn Society  
Harvard-Radcliffe Orchestra  
Harvard Summer Institute in Arts Administration  
Harvard Theatre Collection  
Harwich Junior Theatre  
Haverhill Public Library  
Hingham Historical Society

Historic Deerfield, Inc.  
 Historical Society of Old Newbury  
 Holliston Historical Society  
 Holyoke Museum (Wistariahurst)  
 Hopedale Historical Commission  
 Hudson Public Library  
 Institute of Contemporary Art  
 Ipswich Historical Society  
 Island Theatre Workshop  
 Jacob's Pillow  
 Jones Library  
 Kulturama  
 Kyuresteyu  
 Leverett Craftsmen and Artists  
 Lexington Choral Society  
 Lexington Historical Society  
 Library Creative Drama  
 Lowell Historical Society  
 Marblehead Historical Society  
 Marine Museum at Fall River  
 Marlboro Theatre Company  
 Marlborough Historical Society  
 Massachusetts Committee of Guild Music Schools  
 Massachusetts Executive Committee for Educational TV  
 Massachusetts Historical Society  
 Massachusetts Horticultural Society  
 Massachusetts Institute of Technology  
 Massachusetts Youth Wind Ensemble  
 Medford Arts Council  
 Medford Community Center  
 Medford Historical Society  
 Melrose Public Library  
 Merrimack Valley Textile Museum  
 Milton Historical Society  
 Mohawk Trail Concerts  
 Montserrat School of Visual Art  
 Mount Greylock Arts Festival  
 Mount Holyoke College  
 Movement Laboratory  
 Museum of Afro-American History  
 Museum of the American China Trade  
 Museum of Fine Arts  
 Museum of Transportation  
 Music and Art Development, Inc.  
 Nantucket Historical Association  
 Nantucket Maria Mitchell Association  
 New African Company  
 New Bedford Free Public Library  
 New Bedford Symphony Orchestra  
 New England Conservatory of Music



New England Historic Genealogical Society  
New England Regional Opera  
North Andover Historical Society  
North Bennet Street Industrial School  
North Reading Historical Society  
North Shore Community Arts Foundation  
Northborough Historical Commission  
Northern Berkshire Council of the Arts  
Old Dartmouth Historical Society  
Old Sturbridge Village  
Old West Church Arts Program  
Opera Company of Boston  
Peabody Museum of Salem  
Pembroke Arts Festival  
People's Theatre of Cambridge YWCA  
Petersham Historical Society  
Pilgrim Society  
Pittsfield Afro-American Society  
Pittsfield Community Music School  
Plymouth Chamber of Commerce  
Plymouth Philharmonic Orchestra  
Pocumtuck Valley Memorial Association  
Porter-Phelps-Huntington Foundation, Inc.  
Provincetown Art Association  
Publick Theatre  
Quincy Historical Society  
Regis College  
Ritter Memorial Library  
Martha L. Rothman-Elliott Paul Rothman, graphics workshops  
Salem Cultural Arts Commission  
Sargent-Murray-Gilman-Hough House Association  
Schwamb Mill Preservation Trust  
Shaker Community  
Simon's Rock College  
Society for the Preservation of New England Antiquities  
Somerville Co-op  
South End Neighborhood Action Program  
South Mountain Association  
Southeastern Massachusetts University  
Springfield Dunbar Players  
Springfield Jewish Community Center  
Springfield Orchestra Association  
Stage I  
Stage/West  
Sterling Historical Commission  
Stockbridge Library Association  
Store-Front Learning Center  
Sturgis Library  
Suburban School for Cultural Development  
Swift River Valley Historical Society  
Taunton Recreation Committee

Technical Development Corporation  
Theatre Company of Boston  
Theatre Workshop, Boston  
Theatre Workshop of Nantucket  
Tufts University, Department of Drama  
University Film Study Center  
University of Massachusetts, Amherst  
Upham Valley Society  
Urban Coalition  
Watertown Free Public Library  
Weymouth Historical Society  
WGBH Educational Foundation  
Wheaton Trio  
Wheelock College Theatre Department  
Willard Homestead  
Williams College Concerts  
Williamstown Theatre  
Woolman Hill  
Worcester Art Museum  
Worcester Children's Theatre  
Worcester County Horticultural Society  
Worcester County Music Association  
Worcester County Poetry Association  
Youth Concerts at Symphony Hall, Inc.  
Duxbury Rural and Historical Society

APPENDIX C

## COUNCIL ON THE ARTS AND HUMANITIES

## COMMUNITIES SERVED 1967-73

Allston	Haverhill	Palmer
Amesbury	Hingham	Peabody
Amherst	Holliston	Pembroke
Arlington	Holyoke	Petersham
Barnstable	Hopedale	Pittsfield
Bedford	Hudson	Plymouth
Belmont	Huntington	Popponesset
Beverly	Hyannis	Provincetown
Billerica	Ipswich	Quincy
Bolton	Jamaica Plain	Rehoboth
Boston	Lawrence	Roxbury
Bridgewater	Lee	Salem
Brighton	Leverett	Sharon
Brockton	Lexington	Shirley
Brookline	Lowell	Somerville
Cambridge	Lunenburg	South Boston
Charlemont	Lynn	South Dartmouth
Charlestown	Mansfield	South Hadley
Chicopee	Marblehead	Southborough
Concord	Marshfield	Springfield
Craigville	Medford	Sterling
Dartmouth	Medway	Stockbridge
Deerfield	Melrose	Stoughton
Dighton	Methuen	Sturbridge
Dorchester	Middleborough	Sudbury
East Boston	Milford	Taunton
East Freetown	Milton	Walpole
Edgartown	Nantucket	Waltham
Everett	Needham	Wareham
Fall River	New Bedford	Watertown
Falmouth	New Salem	West Springfield
Fitchburg	Newburyport	West Yarmouth
Foxborough	Newton	Weston
Framingham	Newton Centre	Weymouth
Freetown	Norfolk	Whitman
Gloucester	North Andover	Williamstown
Grafton	North Eastham	Winthrop
Great Barrington	North Reading	Woburn
Hadley	Northampton	Worcester
Harwich	Northborough	Yarmouth
Harvard	Norton	Vineyard Haven





APPENDIX D

## PARTICIPANTS IN REGIONAL MEETINGS

Eunice Agar	Mary Harada
Martin R. Ahearn	Stephen Hays
Joseph Alexander	Harry J. Heineman, Jr.
Gerda Andrews	Robin Hendrich
Michael Antonakes	Carol Hill
Oliver Balf	Mrs. Robert Huff
Mrs. Samuel Batchelder	Marcia Ingraham
John Beausoleil	Joseph Jeswald
Robert J. Benson	Eleanor Jones
Virginia B. Bernard	F. L. Jones
Elizabeth L. Berry	Edward Jordan
R. Brent Bonah	Bess Karahalais
Jane Brooks	Albert M. Kaufman
John Brooks	Mildred Jones Keefe
Barbara F. Broudo	Tim Kelly
J. David Broudo	Marie-Eve Kielson
Sarah Brown	Paul Koch
Frances Buckley	Maiken Kunces
Joseph Butler	Diahnka Kwiecinski
Everett J. Castro	Mark Layne
Bruce Cobbold	Sylvia Learned
Gilbert M. Cohen	Thomas W. Leavitt
McAlister Coleman	Constance Leighton
Jean Cooney	Ann Lincoln
Janet T. Craft	Mary Lindenberg
Earl J. Dias	Victor H. Lister
Irene Dodge	Gerry Lockwood
Jean Drinkwater	Peter London
Beverly Edwards	Thomas E. Luddy
Willoughby Elliott	Vincent F. Luti
H. Lane Faison	Ronald L. Lycette
Primm French	Brian Marsh
William Finn	Edward M. Martin
Norbert Florendo	Helen Martin
Frederic Frabotta	Roger Martin
Judie French	Harriet K. Matson
Clayton E. Fuller	Joyce McCormack
Dorothy Gifford	Steve McGowen
Rep. Robert W. Gillette	George Mellor
Brian Gilmore	Paul Metcalf
William H. Gleason	Ellen H. Michaud
Julio Granda	Richard M. Milgram
Ina Hahn	Barbara Moody
Anne Philbrick Hall	Diane Moran
Richard Hammerich	John R. Moynihan

Philip E. Northway  
Joseph J. Orze  
Joan Pereira  
Fay Gennet Pett  
John W. Pettibone  
Reno Pisano  
Martha M. Pline  
Richard A. Pline  
William Poleri  
Harold Porter  
Michael Prochild  
Donald Reichert  
Marguerita Repass  
Mark Rider  
Lawrence Robinson  
Vito Sammartano  
Stephen Schupack  
Terry Schwarz  
Richard Seaman  
Erwin Shainman  
James L. Sheldon  
David Smith  
Stephen Slane  
Lawrence H. Solomon  
John H. Spurr  
Rita Steele  
Ford Stone  
Janice E. Swain  
Dennis J. Sweeney  
Tom Tauares  
Madeleine R. Torrey  
Leslie J. Tripp  
Katharine B. Turpie  
Merrienne M. Varvaro  
Vincent Varvaro  
Margo Volterra  
Morton Wayne  
Alica Atkinson Waterston  
William Weeks  
Ray Wells  
Alfred L. Wendel  
Florence C. Whipple  
Barbara Widen  
Alice Wislocki  
Eve Yorra

A STUDY OF THE ECONOMICS  
OF NON-PROFIT ARTS AND HUMANITIES  
ORGANIZATIONS IN THE COMMONWEALTH  
OF MASSACHUSETTS

Conducted for:

THE COUNCIL ON THE ARTS AND HUMANITIES

By  
BECKER RESEARCH CORPORATION  
120 Boylston Street  
Boston, Massachusetts  
March, 1973

A subsidiary of Information Services, Incorporated





## FOREWORD

This report presents the findings of a personal interview study conducted for the Massachusetts Council on the Arts and Humanities by Becker Research Corporation among pre-designated representatives of 285 non-profit art and humanity organizations operating in the Commonwealth of Massachusetts. Essentially this represents a near complete census of all such organizations with operating budgets of \$5,000 or more in fiscal year 1972.

The major objective of this research study was to produce information about the current economic condition of these organizations and the overall impact of their operations on the economy of the state. More specifically, the information requirements of this study included the following:

- A. A presentation of the current economic condition of these organizations in an effort to measure how present conditions relate to past experiences and future expectations.
- B. Total number of organizations with surpluses and deficits and the respective dollar amounts.
- C. Total income categorized by the major income sources such as box office and subscription receipts, private donations, corporate donations, foundation grants, government grants or contracts, endowment earnings, touring or performance fees, other income from sale of records, books, etc.
- D. Total expenditures categorized by the major expense items such as annual payroll of administrative and artistic personnel; printing; advertising or promotion; rent or mortgage payment; general contractor services; insurance; etc.
- E. Number of paid full-time staff, paid part-time staff; number of volunteers and number of volunteer hours.
- F. Total audience served (total paying audience and total non-paying audience).
- G. Number of hours open to the public; length of season; number of performances per season (if performing arts organization).

- H. Educational level of paid administrator and/or artistic director; salary for each.
- I. Number of memberships and/or season tickets sold.
- J. Dollar figure on in-kind services contributed to organizations.

An additional objective of this research was to obtain and report qualitative information on current and future operating problems as perceived by heads of these non-profit organizations.

Throughout this report, all of the above information will be presented for the total universe of non-profit organizations with operating budgets in excess of \$5,000, as well as by selected size, area of specialization and geographic sub-groups of this universe.

Interviewing for this study was conducted during the period January 5, 1973 through February 8, 1973 by especially qualified and trained interviewers of Becker Research Corporation. Prior to the interviewing, all respondents received a personal letter from the Council on Arts and Humanities informing them of the nature and conduct of the study. In addition, strict confidentiality was guaranteed to all participating organizations.

It should be noted that all references to the last fiscal year in this report refer exclusively to fiscal year 1972 with the exception of those organizations who end their fiscal year in December. In these cases where the fiscal year and calendar year coincide, information was collected for the year ending December 31, 1971.

We at Becker Research believe that the economic information presented in this report accurately reflects the current condition of non-profit art and humanity organizations operating in the Commonwealth. In all, the total of 285 organizations interviewed represent better than 98% of all such organizations that qualified for interviewing.

The Technical Appendix at the end of this report describes in detail the research methods and procedures employed in the study. A copy of the questionnaire used and a detailed description of the universe characteristics is also included in this section.

## INTRODUCTION TO THE STUDY UNIVERSE

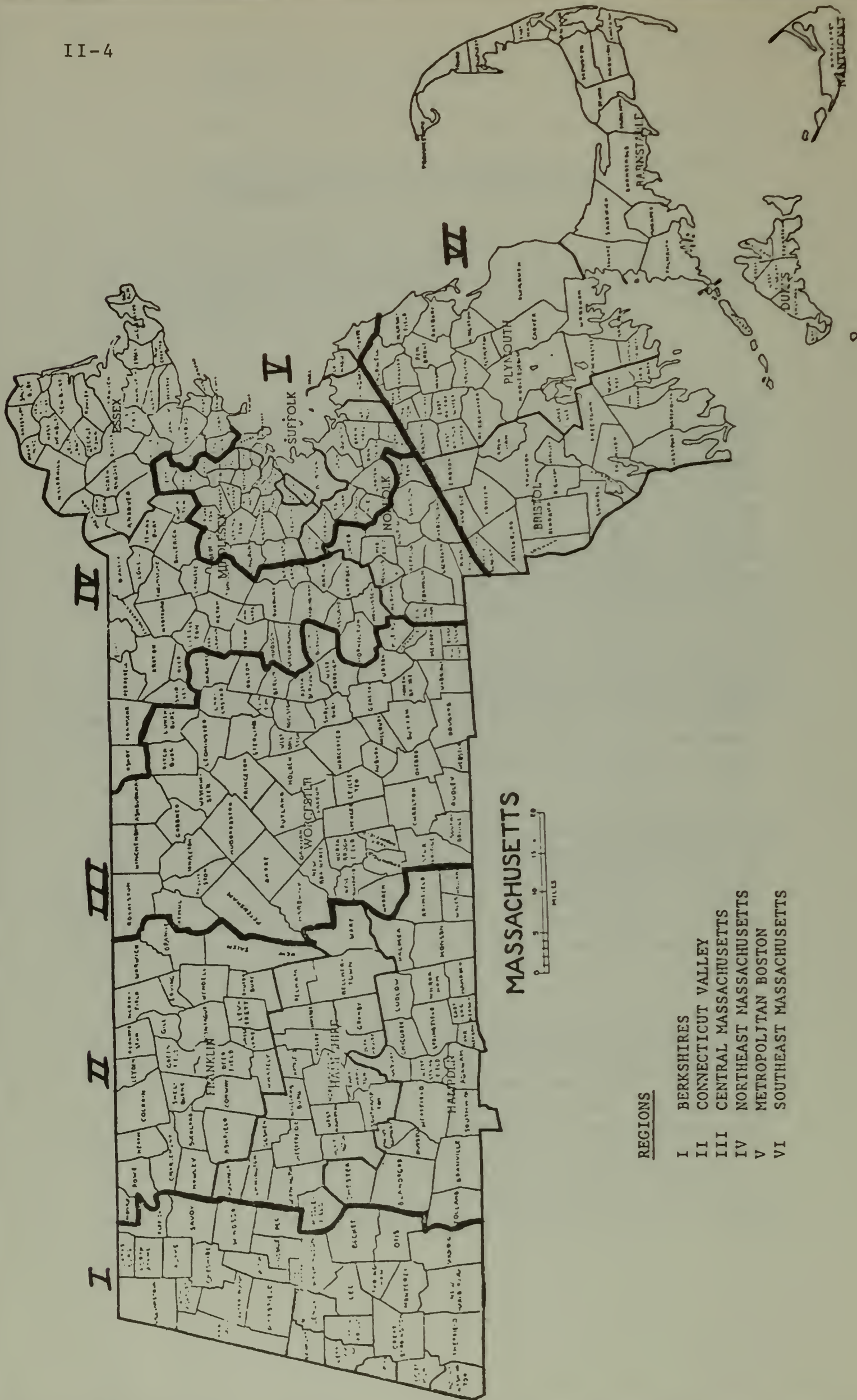
As previously mentioned, organizations included in this study were limited to those non-profit art and cultural institutions having operating expenditures of \$5,000 or more in fiscal year 1972. While a number of organizations were initially drawn from lists provided to Becker Research from the Council, each organization included in the final analysis was screened to assure that it met the minimum requirement for inclusion in the study universe.

In all, a total of 290 organizations were found to meet the study requirements and 285 of these were successfully interviewed. As a result, it is clear that organizations not represented would have virtually no significant effect on the results presented in this report.

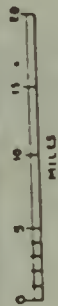
Not included in this study were institutions that could not be examined independently from a parent organization, city or state government agencies, commercial theaters, dinner theaters, profit-making art galleries, organizations not incorporated, and organizations with income of \$5,000 or more but with expenditures of less than \$5,000 during the last fiscal year.

For purposes of analysis, information in this report will be presented by type of organization, size of operating budget in fiscal 1972, and geographic region whenever considered appropriate. As can be seen, the geographic regions chosen for separate analysis are presented in the map shown opposite.





# MASSACHUSETTS



## REGIONS

- I BERKSHIRES
- II CONNECTICUT VALLEY
- III CENTRAL MASSACHUSETTS
- IV NORTHEAST MASSACHUSETTS
- V METROPOLITAN BOSTON
- VI SOUTHEAST MASSACHUSETTS



The distribution of organizations included in this study by location, size and type are shown below:

	<u>%</u>	<u>No.</u>
<u>TOTAL</u>	100	285
<u>REGION</u>		
Berkshires	6	17
Connecticut Valley	8	24
Central Mass.	7	19
Metropolitan Boston	48	135
Northeast Mass.	14	41
Southeast Mass.	17	49
<u>BUDGET</u>		
Less than \$10,000	15	44
\$10,000-\$49,999	46	131
\$50,000-\$249,999	24	68
\$250,000-\$499,999	6	16
\$500,000 and over	9	26
<u>TYPE OF ORGANIZATION</u>		
Performing Arts	30	85
Visual Arts	17	47
Humanities	35	100
Multi-Arts	7	20
School Organizations	7	21
Public Media	4	12

Specific examples of the types of organizations included in each of the six organizational type groupings are as follows:

Performing Arts

Dance companies, orchestras, opera companies, theatre companies and other music organizations.

Visual Arts

Fine Arts Museums, Art Associations, Film Organizations and Architectural Organizations.

Humanities

Historical Societies and Museums, Science Museums, Specialized Museums and Literary Publications and Associations.

Multi-Arts

Community and Regional Arts Councils, Art Centers and Presenters.

School Organizations

Schools of Fine and Applied Arts, and Schools of Performing Arts.

Public Media

Public Radio and Television.

A complete listing of the total universe of organizations included in this study is contained in the Technical Appendix of the report.

TECHNICAL NOTE

It should be noted that during the collection of financial data from representatives of the 285 organizations in this study, there were a number of situations that arose wherein specific pieces or categories of financial data were not available. This was either because few or no financial records were kept or because the bookkeeping methods used did not provide for information in the exact format requested.

As a result, the specific information required was either estimated, included in another similar category, or placed in an "all other" category. Thus, while most of the dollar amounts shown or quoted in this report give the impression of being exact, in a few cases, for the above reason, they may actually be only close approximations.





## EXECUTIVE SUMMARY OF THE FINDINGS

### The Study Design in Brief

This study covers incorporated, non-profit, arts and humanities organizations in Massachusetts having expenditures of \$5,000 or over in fiscal year 1972 or calendar year 1971.

In all, a total of 290 such organizations were found to meet the study requirements and 285 of these were successfully interviewed. Accordingly, the absence of the few eligible organizations not represented has no significant effect on the results presented in this report.

Not included in this study were institutions that could not be examined independently from a parent organization, city or state government agencies, commercial theaters, dinner theaters, profit-making art galleries, organizations not incorporated, and organizations with incomes of \$5,000 or more but with expenditures of less than \$5,000 during the last fiscal year.

Carefully selected interviewers, primarily graduate students in business and law, were recruited and given long and intensive training, specifically for this assignment of collecting the data. Interviewing was conducted on a confidential basis between January 5, 1973 and February 8, 1973.

Organizations included in the study fall in the following categories:

	<u>Number</u>	<u>Percentage</u>
<u>Performing Arts</u>	85	30%
Dance companies	7	3
Orchestras	14	5
Opera companies	3	1
Other music organizations	20	7
Theatre companies	41	14
<u>Visual Arts</u>	47	17%
Fine Arts museums	21	8
Film organizations	5	2
Art and Architecture Associations	21	7
<u>Humanities</u>	100	35%
Historical Societies and Museums	72	25
Science, Natural History, Anthropology, and Specialized Museums	20	7
Libraries, Academic Societies, and Publications	8	3
<u>Multi-Arts</u>	20	7%
Community and regional arts councils	4	1
Art centers and presenters	16	6
<u>Schools</u>	21	7%
Schools of Fine and Applied Arts	3	1
Schools of Performing Arts	18	6
<u>Public Media</u>	12	4%
	(285)	100%
TOTAL ORGANIZATIONS		

## The Findings in Brief

### 1. The arts and humanities make a very significant contribution to Massachusetts in a variety of ways:

Total financial impact on the state's economy exceeded \$71 million last year.

Over 10,000 were employed by the arts and humanities with a payroll of \$31.5 million.

The arts and humanities pump an additional \$39.5 million into the economy through the purchase of goods and services and capital outlays.

They provide the public with 7,785 performances of music, dance, drama and exhibitions annually.

Much of this rich cultural store is made available at low and frequently no cost to the public, students, the elderly and the poor.

They offer workshops, classes, lectures, intern and training programs for the public, students, hospitals, prisons and other institutions.

Highly qualified management serve at sub-par executive salaries, thus in a real sense contributing much of themselves to the total cultural effect.

The Findings in Brief

2. In addition, members of the Council on the Arts and Humanities point out that the industry makes many less tangible but significant qualitative contributions to the Commonwealth:

They serve as a magnet for the state's tourism industry.

They are a major attraction for new industry and better educated employees.

They conserve the state's historical and artistic tradition.

They attract and nurture a great many highly skilled and creative performing artists.

They function as the curators of many of the Commonwealth's priceless artistic and historical treasures.

The above were not systematically derived from the interviews in a structured way. They did, however, emerge from study conferences and are presented here as considerations which add an important perspective to the quantitative findings of the study.



### The Findings in Brief

#### 3. The public provides very widespread support for the arts and humanities in Massachusetts:

Over 13 million people patronized the arts and humanities in 1972, about half as paying customers and the rest as free admissions.

The public paid out \$16.3 million for tickets, subscriptions, and memberships in 1972.

Another \$6 million was spent for tuitions for academic programs, classes, and workshops.

Contributions from private individuals amounted to \$8 million, substantially greater than those from corporations and foundations combined. (Less than 1% of total income was derived from state government.)

A total of 17,140 people donated 1.8 million hours of volunteer time to the institutions surveyed in 1972.

In 1972, the public also provided \$2.5 million in in-kind contributions of materials, equipment, space, and services.

### The Findings in Brief

4. The arts and humanities in Massachusetts are operating in the red and their financial problem is growing worse with each passing year.

In 1972, total expenditures of the arts and humanities \$65.1 million (excluding depreciable capital items) exceeded total income of \$63.8 million leaving a net deficit of \$1.3 million for the year.

Since operating revenues (as opposed to gifts, grants, and subsidies) amounted to only \$38.8 million, the organizations' gross operating deficit was far greater, showing their great reliance on sources of "unearned" income.

In 1972, 142 organizations showed a deficit and 127 a surplus, an excess of 15 deficit organizations.

In 1970, deficit organizations outnumbered surplus organizations by only 95 to 93, a trend which dramatizes the rapidly growing financial crisis in the arts industry in Massachusetts.

Deficit organizations actually ran in the red by a total of \$3.9 million, which is the amount needed to put the industry back on a currently solvent basis.

In spite of these deficits, the institutions have thus far managed to survive through extraordinary volunteer help and fund raising resourcefulness.

### Conclusion

Thus, the arts and humanities by any industry standard are in extremely precarious financial condition. Left unchecked, present trends could well result in the debilitation and ultimate erosion of these institutions as we have known them in Massachusetts.

Even in an era of unprecedented inflation and pressure on private, corporate, and state budgets, it would seem that the arts and humanities would have a high priority for financial assistance. Especially in view of the magnitude and quality of their contribution to the good of the Commonwealth, it would seem imprudent in the extreme for the established leaders in Massachusetts to allow this unique state asset to suffer continued erosion.

### How the Arts and Humanities Contribute

THE ARTS AND HUMANITIES' TOTAL DIRECT CONTRIBUTION TO THE MASSACHUSETTS ECONOMY IN 1972 WAS IN EXCESS OF \$71 MILLION.

Better than half (56%) of the arts' and humanities' expenditures in 1972 were capital outlays and purchases of good and services totaling \$39.5 million.

These include \$5.9 million spent on depreciable capital items during the past fiscal year.

Other major expenditures reported included \$2.9 million for printing, advertising, promotion; \$1.9 million for general contractor services; and \$1.0 million for rent or mortgage payments. A total distribution of these industry expenditures is shown opposite.

These purchases made annually by non-profit arts and humanities organizations presumably have a significant impact on the economies of their local communities.

It should be noted that the precise breakdowns of purchases by specific categories are necessarily limited because many organizations either had no record of specific purchases or were unable to separate them out of larger totals.

The figures also may be somewhat understated since college and university sponsored organizations which account for 7% of the total number of organizations and 17% of total expenditures, have services such as cleaning and maintenance facilities, legal and accounting assistance, and the like, provided by their parent organization. Although they are very much a factor on local economies, these expenditures are not included in data reported in this survey.

The organizations' contribution as an employer, shown on the table opposite is discussed in detail next.





TOTAL EXPENSES PAID FOR ALL ITEMS

(AMONG TOTAL UNIVERSE OF ORGANIZATIONS).

	<u>DOLLAR AMOUNT</u> \$	<u>% OF TOTAL</u> %
<u>TOTAL EXPENSES</u>	71,030,682	100
Wages and salaries for administrative and artistic personnel	31,523,572	44
Depreciable capital items	5,919,644	8
Printing, advertising or promotion	2,874,233	4
General contractor services or cleaning and maintenance	1,898,839	3
Rent or mortgage payments	1,005,489	2
Total insurance	737,552	1
Legal or accounting services	399,150	--
All other expenses*	26,672,203	38

\* Includes the purchase of material supplies, security services, mailing and postal services, paper supplies, costumes and cosmetic supplies, architectural services, etc.

### How the Arts and Humanities Contribute

THE ARTS AND HUMANITIES IS A SIGNIFICANT EMPLOYER IN THE COMMONWEALTH, PAYING OUT OVER \$31.5 MILLION TO MORE THAN 10,000 FULL-TIME AND PART-TIME EMPLOYEES.

A high proportion--44%--of the total expenditures of arts and humanities organizations is spent on the direct employment of people in Massachusetts, and as an industry, they represent a significant source of employment across the Commonwealth. More than ten thousand people were employed in 1972, earning a total of \$31.5 million in wages and salaries.

Of the total number, 3,215 or 31% were employed on a full-time basis while 7,418 or 69% held part-time positions. The table opposite shows the number of persons employed by each organization type in either administrative or artistic positions.

As can be seen, artistic personnel far exceed administrative personnel in all areas except the humanities and visual arts. This is due to the nature of their services. Museums, because of the custodial, informational, and research services they provide, require a far greater percentage of administrative staff. Multi-arts organizations, on the other hand, utilized artistic personnel almost exclusively.

It should also be noted that full-time employment, as referred to earlier, does not necessarily mean that employees work for pay for a full year. Forty-two percent of the organizations surveyed operated on a seasonal basis, and 58% operated year-round.

Those groups reporting the greatest incidence of seasonal operations are the performing arts. A full 66% of these institutions operate on a seasonal basis.

Presumably, people employed "full-time" in seasonal operations must find other occupations or means of support in the off-season.

Any analysis of employment in the arts and humanities needs to emphasize that its institutions rely heavily on a large force of volunteer workers whose contribution is now approaching two million unpaid hours of work and without which the industry's survival might be highly dubious.

This volunteer help is discussed in more detail, later in this summary as part of the analysis of the public's support of the arts and humanities.

EMPLOYMENT IN THE ARTS AND HUMANITIES

	<u>TOTAL EMPLOYEES</u>		<u>ADMINISTRATIVE</u>		<u>ARTISTIC</u>	
	<u>NUMBER</u>	<u>PERCENT</u>	<u>NUMBER</u>	<u>PERCENT</u>	<u>NUMBER</u>	<u>PERCENT</u>
<u>Total</u>	10,363	100%	3,225	31%	7,138	69%
<u>Type of Organization</u>						
Performing Arts	3,092	100	619	20	2,473	80
Visual Arts	971	100	576	60	395	40
Humanities	2,443	100	1,373	56	1,070	44
Multi-Arts	2,395	100	153	6	2,242	94
School Organizations	1,190	100	412	34	778	66
Public Media	272	100	92	33	180	67

How the Arts and Humanities Contribute

WHERE THEY EXIST AT ALL, PAID AMINISTRATORS AND ARTISTIC DIRECTORS IN THE ARTS AND HUMANITIES ARE CHARACTERIZED BY HIGH QUALIFICATIONS AND LOW PAY.

Basic to the employment picture in arts and humanities organizations is the fact that almost one-third are operating without a paid administrator and better than half have no artistic director. This reflects economic problems in that either the organizations cannot afford such personnel at all, or the pay is too low to attract many good people.

As the table opposite shows, by most industry standards the salaries for executive personnel in the arts and humanities are low for people with such high academic credentials.

Of the institutions with a paid administrator, well over two-thirds are college graduates and fully half of these hold advanced degrees. Yet, close to half of these administrators are paid less than \$10,000.

Similarly, close to two-thirds of artistic directors are college graduates and more than half of these have at least Masters Degrees. Yet, more than half earn less than \$10,000. By comparison, in industry today, it is a rare MBA directly out of Business School who is even willing to start work for as little as \$10,000.

Doubtless, these men and women have strong inner motivation to be willing to labor for comparatively low compensation. Nevertheless, the low salary structure eventually will tend to severely limit the arts industry's ability to attract and hold the kind of people it needs to sustain itself in the future on a quality basis.



EDUCATION AND PAY OF TOP ADMINISTRATIVE AND ARTISTIC OFFICIALS

	<u>PERCENT OF TOTAL ORGANIZATIONS</u>	
	<u>ADMINISTRATOR</u>	<u>ARTISTIC DIRECTOR</u>
<u>EDUCATIONAL LEVEL</u>		
Ph.D.	6	5
Masters Degree	18	14
Some graduate school	5	1
College degree	20	12
Some college	9	3
High school graduate	3	1
Other	7	11
Do not have	32	53
PERCENTAGE BASES:	(285)	(285)
 <u>SALARY LEVEL</u>		
Less than \$5,000	18	16
\$5,000-\$9,999	14	10
\$10,000-\$14,999	13	8
\$15,000-\$19,999	8	1
\$20,000-\$24,999	4	3
\$25,000-\$34,999	6	1
\$35,000 or more	2	1
Do not have	32	53
Refused	3	7
PERCENTAGE BASES:	(285)	(285)

How the Arts and Humanities Contribute

THE ARTS AND HUMANITIES LAST YEAR MADE AVAILABLE TO THE MASSACHUSETTS PUBLIC WELL OVER 7,000 INDIVIDUAL PERFORMANCES OF MUSIC, THEATER, DANCE AND FILM.

The arts and humanities make a very significant cultural service contribution to the Commonwealth over and above its economic input. For example, during the last fiscal year, 109 arts organizations gave a total of 7,785 performances of music, plays, opera, dance and film along with a wide range of exhibitions and other programs. Of this total, 7,310 or 94% were given in Massachusetts and 475 or 6% were given on tour.

As might be expected, performing arts groups accounted for about two-thirds of the total performances given while multi-arts, schools and visual arts made up the balance. Thus, the Massachusetts public enjoys a great number of opportunities to take advantage of programs, exhibits, and performances given by these organizations.

As will be seen later in this report, many of these cultural opportunities are made available to the public at very low or no cost, which represents a further form of economic contribution by the industry to the state.

## How the Arts and Humanities Contribute

IN ADDITION TO THEIR USUAL EXHIBITS AND PERFORMANCES, THE ORGANIZATIONS STUDIED OFFER A GREAT VARIETY OF ACTIVITIES AND SERVICES TO MANY DIFFERENT PEOPLE AND INSTITUTIONS IN MASSACHUSETTS.

Almost all the non-profit arts and humanities institutions offer the public at least one of the five activity types shown in the table below and many organizations offer two or three of these specific activities:

### ACTIVITIES OFFERED BY MASSACHUSETTS ORGANIZATIONS

	<u>PERCENT OFFERING</u>
Conducts or sponsors workshops, classes, lectures, demonstrations, or conferences in your facility for the general public.	73%
Present programs, workshops, or lectures for the schools.	71%
Offers intern and training programs.	49%
Sponsors festivals, scholarship programs, competitions of local talent, etc.	44%
Any programs in prisons, hospitals, or public institutions.	35%

As might be expected, the number of specific activities offered by these institutions increases with the size of the organization. Nevertheless, all organizations, regardless of size, offer a variety of programs and activities.

In most cases, significant numbers of all organizations (25%) and especially performing arts groups (49%) operate on a seasonal basis. Nevertheless, the high level of accessibility to the public is further evidenced by the fact that non-performing arts organizations which tend to operate year-round are open about 40 hours each week.

Thus, in the area of intangible contribution, the arts and humanities make a considerable educational impact on Massachusetts, importantly including the improvement of the quality of institutional life in hospitals and prisons.

How the Public Supports the Arts and Humanities

TOTAL ATTENDANCE AT THE EVENTS AND ACTIVITIES OF THE NON-PROFIT ARTS AND HUMANITIES INSTITUTIONS IN 1972 RAN WELL OVER 13,000,000 MORE THAN HALF OF WHICH ATTENDED FREE OF CHARGE.

In 1972, over 13 million persons did take advantage of the statewide activities and events presented by the non-profit arts and humanities institutions. Those taking advantage of free activities accounted for over half (52%) of those visiting the arts while slightly less than half were paying customers.

The high incidence of non-paying customers reported by all organization types is explained by the "discount" pricing structure on admissions that characterizes the industry, as shown opposite. More specifically, a full 36% of all institutions and better than 6 in 10 visual art and public media organizations report offering free admission to the general public. Thus, the economic accessibility of these organizations can readily be seen.

Note further that fully 9 out of 10 of all organizations either offer free admission or special reduced rates to students, the elderly or other special groups.



PUBLIC PATRONAGE OF THE ARTS AND HUMANITIES

<u>TOTAL VISITORS TO ALL ORGANIZATIONS</u>	<u>PAYING CUSTOMERS</u>	<u>NON-PAYING CUSTOMERS</u>
13,070,242	6,234,928	6,835,314
100%	48%	52%

	<u>PERCENT OF TOTAL ORGANIZATIONS</u> (Cumulative Percent)
Offering free admission	36%
Offering free admission or paid admission for less than \$.50	46
Offering free admission or paid admission for less than \$1.00	61
Offering free admission or paid admission for less than \$2.00	77
Offering free admission or reduced rates to special groups	90

How the Public Supports the Arts and Humanities

THE BROAD-BASED PUBLIC PATRONAGE OF THE ARTS IN MASSACHUSETTS IS ALSO SHOWN BY THE LARGE NUMBER OF SUSTAINING MEMBERSHIPS AND SEASON SUBSCRIPTIONS SOLD BY THE ORGANIZATIONS.

One major source of private support that art organizations rely on is the sale of memberships or season subscriptions or both. In all, a total of 47% of organizations claim to sell only memberships, 13% sell season subscriptions and an additional 7% report the sale of both.

In all, a total of 155 organizations report the sale of 121,479 total memberships. While all organizations, regardless of type, size or location are involved to some degree in selling memberships - visual arts and humanities appear to be most active in selling them. About 7 in 10 of each group report the sale of memberships.

A total of 57 organizations report the sale of 68,216 season subscriptions. Most active among the organizations selling this form of membership are performing arts organizations who account for about 80% of all season subscriptions.

Revenues from subscriptions and membership, when added to ticket sales, amount to over \$16 million. This figure is seriously depressed by the widespread industry practice of free or discounted admissions which is without doubt a big factor in the industry deficit picture to be discussed later in this report.

MEMBERSHIPS AND SEASON SUBSCRIPTIONS SOLDMEMBERSHIPSNUMBER OF ORGANIZATIONS SELLING

155

NUMBER SOLD

121,479

SEASON SUBSCRIPTIONSNUMBER OF ORGANIZATIONS SELLING

57

NUMBER SOLD

68,216

TOTAL RECEIPTS FROM  
TICKET SALES, MEMBERSHIPS  
AND SUBSCRIPTIONS

\$16,260,079

How the Public Supports the Arts and Humanities

ADDING GREATLY TO PRESENT PUBLIC SUPPORT OF THE ARTS ARE OVER \$2.5 MILLION OF IN-KIND CONTRIBUTIONS AND A HUGE FORCE OF VOLUNTEER WORKERS.

A most significant element of private support of the arts is in the form of in-kind contributions (donated materials, equipment, space or professional services) valued at \$2.5 million and over 17,000 volunteers who contributed an estimated 1,779,865 hours worth of time.

If these hours of time were only conservatively valued at the federal minimum wage, they too would account for an in-kind contribution of services on the order of around \$3.5 million.

Thus, these in-kind contributions and volunteer services not only represent a significant commitment of public support to the arts and humanities but are also an economic factor of major magnitude. It seems clear that without this unusual voluntary effort, the economic picture of these institutions would be even more adverse than it is at present.

It can also be seen how vital these volunteer resources are to the operational stability of the industry. A basic question for the future is: for how many more years can the industry depend upon the inner motivation of this volunteer effort, especially if the economic health of the organizations continues in decline as will be shown later in this report.



IN-KIND CONTRIBUTIONS  
(DONATED MATERIALS, EQUIPMENT, SPACE  
OR PROFESSIONAL SERVICES)

<u>Percent Receiving In-Kind Contributions</u>	<u>Value Of In-Kind Contributions Received</u>	<u>Average Value Of Contributions Among Recipients</u>
55%	\$2,502,976	\$16,044

VOLUNTEER SERVICES

<u>Percent Using Volunteers</u>	<u>Total Volunteers Used</u>	<u>Total Volunteer Hours</u>
77%	17,140	1,779,865

How the Public Supports the Arts and Humanities

IN ADDITION TO PATRONAGE AND VOLUNTEER HELP, PRIVATE INDIVIDUALS IN 1972 ALSO MADE OVER \$8 MILLION IN PERSONAL, FINANCIAL CONTRIBUTIONS TO THE ARTS AND HUMANITIES IN THE STATE, A MUCH GREATER SUM THAN EITHER FOUNDATIONS OR CORPORATIONS.

The over \$8 million in individual contributions, represented a full 13% of the total income received by Massachusetts organizations in 1972. Local foundation contributions of almost \$2 million and private corporation contributions of slightly over \$1 million were other sources of public support.

The above and foregoing findings point to a fundamental insight about the arts and humanities: they are to a great degree eleemosynary in character. They dispense largesse in the form of free or discounted admissions and have it dispensed upon them in the form of financial gifts, in-kind contributions, and volunteer workers.

This may be appropriate and perhaps even necessary for institutions as unique as the arts and humanities. But inevitably it adds up to economic unreality and does much to bring about the industry's financial problem discussed next.

Charitable contributions are too frail a resource to rely upon indefinitely for financial health, especially when the well known resources are being assaulted from all sides with ever-increasing appeals for help for worthy causes.

INCOME RECEIVED FROM SELECTED  
SOURCES BY MASSACHUSETTS ORGANIZATIONS

	<u>DOLLAR AMOUNT</u>
Private individual contributions	\$8,080,641
Foundation contributions in Massachusetts	\$1,943,938
Corporation contributions	\$1,333,371

### The Deficit Problem

THE ARTS AND HUMANITIES ORGANIZATIONS IN 1972 OPERATED WITH TOTAL INCOME OF \$63.8 MILLION WHICH FAILED TO OFFSET ITS EXPENDITURES OF \$65.1 MILLION.

Earlier in this summary, it was shown that total industry expenditures exclusive of depreciable capital items amounted to \$65.1 million. In contrast, total income from all sources amounted to \$63.8 million. This disparity clearly identifies the arts and humanities in Massachusetts as a deficit operation. A distribution of these income sources is shown in the table opposite.

As can be seen, the arts and humanities organizations cover about 60% of their expenses with funds they have received from paying customers whether it be in the form of box office receipts, admissions, subscriptions, tuitions, concessions, royalties, etc. This income can be viewed as "earned" income in the sense that the organizations generate it themselves from operations. It is described as such in the table opposite. When this figure is subtracted from total expenses, the groups are left with a gross deficit of slightly over \$26 million.

To balance their budgets and reduce their gross deficits, these organizations seek funding, contributions, or grants from a number of sources: individuals, corporations, foundations and government agencies (federal, state and local). This is possible because these organizations are tax-exempt due to the charitable or social service nature of their work.

These funds are shown opposite as "unearned" income even though they expend considerable effort to secure them. After this "unearned" income is subtracted from expenses, many organizations still end up with a net deficit in 1972.

Of particular note in the opposite table is the relatively minor contribution made by Massachusetts state government. In all, the state contributed a total of \$1.9 million or about 3% of the total income received by its arts organizations. However, since this includes \$1.1 million received by one organization for a special educational project, the remaining organizations can be said to have received only about 1% of their total income from state sources.

Advocates of the arts and humanities might well argue that state funding is inappropriately low in the light of their significant contribution to the well being of the Commonwealth as outlined in this report.



TOTAL INCOME FROM ALL SOURCES

	<u>DOLLAR AMOUNT</u>	<u>PERCENT OF TOTAL</u>
<u>TOTAL INCOME</u>	\$63,773,181	100%
<u>EARNED INCOME - TOTAL</u>	\$38,839,572	61%
Ticket sales, box office receipts, subscriptions, memberships	\$16,260,079	25%
Endowment or investment earnings	\$9,834,817	16%
Tuition fees *	\$6,100,000	9%
Concession sales *	\$4,000,000	6%
Other income *	\$2,222,575	4%
Booking and touring fees	\$545,008	1%
<u>UNEARNED INCOME - TOTAL</u>	\$24,820,702	39%
Private individual contributions	\$8,080,641	13%
Federal government sources	\$3,911,181	6%
Foundation contributions outside of Massachusetts	\$3,004,983	5%
Television funding	\$2,600,000	4%
Foundation contributions in Massachusetts	\$1,943,938	3%
Massachusetts government sources	\$1,884,515	3%
Subsidies from parent organizations *	\$1,500,000	2%
Corporation contributions	\$1,333,371	2%
Local government sources	\$552,073	1%

\*Approximations

The Deficit Problem

IN 1972, 142 ARTS AND HUMANITIES ORGANIZATIONS WERE OPERATING IN THE RED WITH A TOTAL NETDEFICIT OF \$3.9 MILLION AND, BASED ON THE TRENDS OF THE PAST THREE YEARS, THE SITUATION IS DETERIORATING SHARPLY.

Approximately 50% or 142 non-profit art or humanity organizations in Massachusetts ended the last fiscal year with a deficit. This compares with 45% or 127 organizations who report ending the year with a surplus. Another 5% or 16 organizations reported breaking even. Thus, by any industry standards, the current economic state of the arts in Massachusetts is unhealthy.

Comparable figures from the past few years show that not only have there been many organizations operating in a deficit position, but that the margin of organizations with deficits over those with surpluses is growing larger.

In all, these 142 organizations operating at a deficit reported income from all sources of approximately \$31.1 million and expenses of \$35.0 million or a net deficit of about \$3.9 million. On the other hand, organizations with surpluses report income from all sources of approximately \$22.2 million and expenses of \$19.6 million for a net surplus of about \$2.6 million.

Thus, as an industry, the non-profit art and humanity institutions in the Commonwealth of Massachusetts suffered a net income gap of \$1.3 million (\$3.9 million - \$2.6 million). This figure, tends to understate the real extent of the problem since, as a practical matter, the organizations operating in the black are not going to apply their \$2.6 million surplus to those who are running in the red. Thus, there remains an income gap of \$3.9 million that needs to be bridged before the deficit organizations can reach a position of solvency.

TREND IN MARGIN OF DEFICIT ORGANIZATIONS  
OVER SURPLUS ORGANIZATIONS

RESPONSES OF ORGANIZATIONS WHO  
PRESENTED FINANCIAL DATA

	<u>NUMBER OF ORGANIZATIONS WITH SURPLUSES</u>	<u>NUMBER OF ORGANIZATIONS WITH DEFICITS</u>	<u>DIFFERENCE</u>
Last fiscal year	127	142	+15
Two fiscal years ago	109	116	+ 7
Three fiscal years ago	93	95	+ 2

The Deficit Problem

OF THE SIX ORGANIZATIONAL TYPES, THE PERFORMING ARTS REPORT A DISPROPORTIONATELY LARGE SHARE OF THE TOTAL DOLLAR DEFICITS.

It can be seen below, that while performing arts account for only 20% of total industry expenditures, they account for a full 45% of the total income gap.

<u>INCOME GAP</u>			
	<u>DOLLARS</u>	<u>PERCENT OF TOTAL</u>	<u>PERCENT OF TOTAL EXPENDITURES (\$65.1 MILLION)</u>
<u>TOTAL</u>	\$3,875,850	100%	100%
<u>TYPE OF ORGANIZATION</u>			
Performing Arts	\$1,701,569	45%	20%
Humanities	\$943,820	25%	29%
Public Media	\$497,838	13%	13%
Visual Arts	\$268,934	7%	15%
Schools	\$276,018	7%	17%
Multi-Arts	\$187,671	3%	6%

Thus, in a sense the performing arts are over-contributing to the total industry deficit. On the other hand, the visual arts and school organizations seem to be performing best from an economic viewpoint of all organization types.



### The Deficit Problem

SOURCES OF INCOME VARY DRAMATICALLY ACCORDING TO THE DIFFERENT TYPES OF ORGANIZATIONS, WITH PERFORMING ARTS TENDING TO DERIVE MOST OF THEIR REVENUE FROM TICKET SALES.

In looking at the distribution of total income among the various organization types, a number of observations can be made. They include the following:

1. Performing arts organizations received a much greater percentage of their total income from ticket sales and box office receipts (55%) than did other organization types.
2. Public media organizations are the only ones who received a significant portion of their overall income from government sources. A full 21% of total income was received from federal government sources and 14% from state government by these radio and television stations.
3. Visual arts depend a great deal more on income received from endowment or investment earnings (46%) than do other organization types.
4. Schools received a greater percent of their total income from foundation contributions than did other organizations. They also relied heavily on tuition fees (about 50% of total income) which are included in other income.
5. Corporation contributions in dollars were directed primarily to public media groups.

It may well be that free and underpriced admissions are especially contributing to the performing arts notably worse deficit situation as shown next.

### The Deficit Problem

ONE WAY OR ANOTHER, MOST DEFICIT ORGANIZATIONS MANAGE TO FIND A WAY TO COVER THEIR LOSSES, MOSTLY THROUGH SPECIAL FUND RAISING OR BORROWING.

Representatives of organizations that ran in the red last year reveal a variety of different approaches for handling the deficit.

#### METHODS BY WHICH LAST FISCAL YEAR DEFICIT WAS HANDLED

PERCENT OF ORGANIZA  
TIONS WITH DEFICITS  
%

#### METHODS

Raised money through contributions	18
Borrowed money from organization savings account	17
Parent organizations subsidizes the extent of deficit	16
Decreased capital funds	13
Carried deficit on the books, didn't really cover it	13
Took from endowment fund	12
Loan from bank or other institutions	8
Took from unrestricted funds	8
Held fund-raising function.	4
Reduced planned expenditures	3

PERCENTAGE BASE

(142)

As can be seen, there is no one outstanding source that organizations were able to rely on for securing funds but rather a variety of different sources. Of those listed, money raised through contributions, money borrowed from a savings account and subsidies from parent organizations received the greatest number of mentions.

Furthermore, it is apparent that a significant number of organizations are borrowing money to cover short-term debts that might otherwise have been intended for long-range planning or expansion. Ultimately, this policy could jeopardize the ability of these organizations to properly accomodate the public demand for services of all kinds.

### The Deficit Problem

DEFICIT ORGANIZATIONS CAN TRACE AT LEAST PART OF THEIR PROBLEM TO EXCESSIVE PATRONAGE BY NON-PAYING CUSTOMERS.

While there does not appear to be a great deal of difference in the services and activities provided by deficit and surplus organizations, it was noted that surplus organizations tend to more often charge admission for their services than do deficit organizations. This is most confirmed by the distribution of paying and non-paying customers who visited these groups.

	<u>TOTAL</u> <u>CUSTOMERS</u> #	<u>PAYING</u> #	<u>PER-</u> <u>CENT</u> %	<u>NON-</u> <u>PAYING</u> #	<u>PER-</u> <u>CENT</u> %
Surplus organizations	4,370,571	2,390,921	55	1,979,650	45
Deficit organizations	7,175,945	3,254,961	45	3,920,984	55

An examination of the financial statement of these deficit and surplus groups also reveals some differences in the sources whereby they generate their income. Basically, deficit organizations are far more heavily funded from government sources whereas surplus organizations depend more on income from tuition fees, concession sales and subsidies from parent organizations. This might indicate that government help tends to be more readily available when financial problems are of dramatic proportions.

The Deficit Problem

DEFICIT ORGANIZATIONS ARE MORE LIKELY TO INCLUDE THE PERFORMING ARTS, TO BE LOCATED IN OR AROUND BOSTON AND TO BE SOMEWHAT LARGER IN SIZE.

A profile of these deficit and surplus organizations is shown below:

	<u>SURPLUS</u> %	<u>DEFICIT</u> %
<u>TOTAL</u>	100	100
<u>REGION</u>		
Berkshires	8	6
Connecticut		
Valley	9	7
Central Mass.	6	6
Metropolitan Boston	42	51
Northeast Mass.	14	16
Southeast Mass.	21	14
<u>BUDGET</u>		
Less than \$10,000	22	11
\$10,000-\$49,999	46	48
\$50,000-\$249,999	19	28
\$250,000-\$499,999	4	6
\$500,000 and over	9	7
<u>TYPE OF ORGANIZATION</u>		
Performing Arts	26	34
Visual Arts	18	16
Humanities	34	33
Multi-Arts	9	6
School Organizations	9	6
Public Media	4	5
PERCENTAGE BASE	(127)	(142)



The Deficit Problem

FINANCIAL RESTRICTIONS HAVE CAUSED TWO-THIRDS OF THE ORGANIZATIONS TO CURTAIL KEY OPERATING ACTIVITIES DURING THE PAST YEAR.

Lack of financial support resulted in about two-thirds of all organizations cutting back at least one activity to stay within their anticipated income during the last fiscal year.

When representatives of all art and cultural organizations were presented with a number of specific activities and asked whether their organizations had to curtail any of them to stay within budget, their responses were as follows:

<u>ACTIVITIES CURTAILED TO STAY WITHIN BUDGET</u>	
<u>ACTIVITIES</u>	<u>PERCENT RESPONDING</u>
Employing sufficient administrative personnel	43%
Publicity	35%
Number of different productions or exhibitions	31%
Long-range planning	29%
Quality of presentations	26%
Length of season, hours open to the public or number of performances	18%
.....	.....
Percent having to curtail one or more of the above activities	67%

Thus, it is not as though these organizations are unconstrained spenders whose deficits derive mainly from an unwillingness to retrench. As seen above, many indeed have had to cut back to survive.

The question is: how far back can these organizations cut before they impair the essential quality of the arts and humanities which now make them so attractive to the public who patronize them and contribute their time, effort, and money?

### The Deficit Problem

FINANCIAL PROBLEMS ALSO APPEAR TO BE ADVERSELY AFFECTING PRESENT AND FUTURE OPERATING REQUIREMENTS.

In addition to curtailing selected activities, a majority of all organizations report at least fairly serious problems with availability of funds to operate necessary programs and to provide adequate staff salary levels.

As can be seen from the data shown in the accompanying table, long-range planning, adequacy of physical facility, and program promotion are three other areas that are disturbing to significant numbers of organization representatives.

#### EXPERIENCE WITH ORGANIZATION PROBLEMS

<u>PROBLEMS</u>	<u>PERCENT OF ORGANIZATIONS REPORTING AT LEAST A FAIRLY SERIOUS PROBLEM</u>
Sufficient funds to operate necessary programs	65%
Staff salary level	53%
Long-range planning	48%
Adequacy of physical facility	46%
Promotion of programs	34%
Availability of competent personnel	25%
Cash flow	20%

Thus, it appears that lack of funds has placed a number of organizations in the position of wanting to offer more to the public but not being able to do so.

Summing it up

Thus, it seems clear that the arts and humanities as an industry provide a great many cultural and educational benefits to both residents of Massachusetts and to those who visit the Commonwealth. Yet it is apparent that many of these organizations are fighting a constant battle to finance deficits, raise funds for annual operations and still try to increase the number and quality of services demanded by the public. Based on the facts shown in this study, it would appear that the arts and humanities are now losing this battle.

In short, the results of this research study bring to light both the current economic condition of the non-profit arts and humanities and their significance to the economy of Massachusetts.

As such, it seems clear that a greater recognition of the problem and a higher level of support will be required if the arts and humanities are to continue in Massachusetts in the future as they have over past years.





UNIVERSE OF ORGANIZATIONS



SCHOOLS

<u>NAME</u>	<u>LOCATION</u>
All Newton Music School	West Newton
Art Institute of Boston	Boston
Berklee College of Music	Boston
Boston Architectural Center	Boston
Boston Conservatory of Music	Boston
Brookline Music School, Inc.	Brookline
Cambridge School of Ballet	Cambridge
Cape Cod Conservatory of Music and Arts, Inc.	Barnstable
Cape Playhouse School of Theatre	Dennis
Community Music Center of Boston	Boston
Kodaly Musical Training Institute	Wellesley
Longy School of Music	Cambridge
Merrywood Music School, Inc.	Lenox
New England Conservatory (Extension & Preparatory Division)	Boston
New England Conservatory of Music	Boston
North Shore Community Music School	South Hamilton
Pittsfield Community Music School, Inc.	Pittsfield
South Shore Conservatory	Hingham
Swain School of Design	New Bedford
Walnut Hill School	Natick
Worcester Community School of the Performing Arts	Worcester





PERFORMING ARTS

<u>NAME</u>	<u>LOCATION</u>
Acting Unlimited of Boston, Inc.	Medford
Amateur Workshop of Fitchburg	Fitchburg
Arlington Friends of the Drama	Arlington
Artists for Action - Hub Theatre Centre	Boston
Associate Artists Opera, Inc.	Boston
Berkshire Symphony, Williams College	Williamstown
Berkshire Theatre Festival	Stockbridge
Boston Ballet Company	Boston
Boston Children's Theatre	Boston
Boston Committee on Young Audiences	Boston
Boston Dance Theatre	Boston
Boston Musica Viva	Cambridge
Boston Philharmonia Society	Boston
Boston Repertory Theatre, Inc.	Boston
Boston Symphony Chamber Players	Boston
Boston Symphony Orchestra	Boston
Brockton Symphony Orchestra	Brockton
Cambridge Society for Early Music	Cambridge
The Camerata - Museum of Fine Arts	Boston
Cantata Singers, Inc.	Boston
Cape Ann Center for the Performing Arts, Inc.	Gloucester
Cape Ann Symphony Orchestra	Gloucester

PERFORMING ARTS

<u>NAME</u>	<u>LOCATION</u>
Cape Cod Symphony Orchestra	Barnstable
Cape Cod Theatre Workshop, Inc.	Yarmouth
Caravan Theatre	Cambridge
Cecilia Society, Inc.	Brookline
Chelmsford Players, Inc.	Chelmsford
Chorus Pro Musica	Boston
Civic Symphony Orchestra of Boston	Boston
College Light Opera Company	Falmouth
Community Theatre of Bedford	Bedford
Ethnic Dance Arts, Inc.	Barnstable
Fenwick Theatre	Worcester
Fine Arts Chorale	Weymouth
The Fisherman's Players of Cape Cod, Inc.	North Eastham
Framingham Choral Society	Framingham
The Garrett Players, Inc.	Lawrence
Greater Boston Youth Symphony Orchestra	Boston
GSA Institute for Contemporary Dance	Boston
Handel and Hayden Society	Boston
Harwich Junior Theatre, Inc.	Harwich
Harwich Winter Theatre	Harwich
High Tor Foundation, Inc.	Fitchburg
Hingham Civic Chorus	Hingham

PERFORMING ARTS

<u>NAME</u>	<u>LOCATION</u>
Jacob's Pillow Dance Festival	Lee
Little Theatre of Fall River	Fall River
Loeb Drama Center	Cambridge
Massachusetts Institute of Technology Musical Theatre Guild	Cambridge
Massachusetts Institute of Technology Symphony Orchestra	Cambridge
Masterworks Chorale of Lexington	Lexington
Mohawk Trail Concerts	Charlemont
Mount Holyoke College Summer Theatre	South Hadley
Movement Laboratory	Boston
National Jewish Theatre	Boston
Needham Drama Workshop, Inc.	Needham
Needham Youth Summer Theatre	Needham
New Bedford Symphony Orchestra	South Dartmouth
New England Regional Opera	Middleboro
Newton Symphony Orchestra	Waban
Opera Company of Boston	Boston
Peabody Mason Music Foundation	Boston
People's Theatre, Inc.	Cambridge
The Proposition	Cambridge
Provincetown Playhouse on the Wharf, Inc.	Provincetown
South Mountain Association	Pittsfield
South Shore Playhouse Associates	Cohasset

PERFORMING ARTS

<u>NAME</u>	<u>LOCATION</u>
Spingold Theatre (Brandeis)	Waltham
The Spotlighters of Lynnfield, Inc.	Lynnfield
Springfield Orchestra Association	Springfield
Springfield Theatre Arts - Stage/West	Springfield
Sudbury Players	Sudbury
Theatre Company of Boston	Boston
Theatre Workshop	Boston
Theatre Workshop of Nantucket	Nantucket
Thomson Concert Series	Williamstown
Tufts Arena Theatre	Medford
Wellesley Symphony Orchestra	Wellesley
Weston Drama Workshop, Inc.	Weston
Williams College Choral Society	Williamstown
Williamstown Theatre Foundation	Williamstown
Williston Summer Theatre & School of Dance	Easthampton
Worcester Children's Theatre	Worcester
Worcester County Music Association	Worcester
Worcester Junior Ballet, Inc.	Worcester
Youth Concerts at Symphony Hall	Boston



MULTI-ARTS

<u>NAME</u>	<u>LOCATION</u>
Boston Center for the Arts	Boston
The Boston Foundation, Inc., Mayor's Office of Cultural Affairs	Boston
Brookline Arts Center, Inc.	Brookline
Center for Creative Arts, Inc.	Medfield
Charles River Creative Arts Program	Dover
Creative Center, Inc.	Marshfield
Greater Fall River Recreation Committee, Inc.	Fall River
The Holden Experiment, Inc.	Holden
Kulturama, Inc.	Holyoke
Lenox Art Centre	Lenox
Marion Art Center	Marion
Medford Arts Council	Medford
Metropolitan Cultural Alliance	Boston
National Center for Afro-American Artists	Roxbury
North Shore Community Arts Foundation, Inc.	Beverly
Northern Berkshire Council of the Arts	Williamstown
Polyarts	Cambridge
Provincetown Fine Arts Council	Provincetown
South Shore Arts Center	Cohasset
Truro Center for Arts at Castle Hill	Truro

HUMANITIES

<u>NAME</u>	<u>LOCATION</u>
American Academy of Arts and Sciences	Brookline
American Antiquarian Society	Worcester
American Jewish Historical Society	Waltham
Andover Historical Society	Andover
Architectural Heritage, Inc.	Boston
Clara Barton Birthplace	North Oxford
Berkshire County Historical Society, Inc.	Pittsfield
Beverly Historical Society	Beverly
Boston Atheneum	Boston
The Bostonian Society	Boston
Botanical Museum, Harvard University	Cambridge
Bourne Historical Society	Bourne
Cape Ann Scientific, Literary, and Historical Association	Gloucester
Cape Cod Museum of Natural History	West Brewster
Chesterwood	Stockbridge
The Children's Museum	Jamaicaway
Concord Antiquarian Society	Concord
Connecticut Valley Historical Museum	Springfield
Dedham Historical Society	Dedham
Dukes County Historical Society	Edgartown
Duxbury Rural and Historical Society, Inc.	Duxbury

HUMANITIES

<u>NAME</u>	<u>LOCATION</u>
Easton Historical Society	North Easton
Ralph Waldo Emerson Memorial Association	Boston
Essex Institute	Salem
Fall River Historical Society	Fall River
Falmouth Historical Society	Falmouth
Faneuil Hall, Department of Real Property	Boston
Fitchburg Historical Society	Fitchburg
Ford Hall Forum	Boston
The French Library in Boston, Inc.	Boston
Fruitlands Museum	Harvard
General Society of Mayflower Descendents	Plymouth
Geological Museum, Harvard University	Cambridge
Golden Ball Tavern Trust	Weston
Gore Place Society	Waltham
Grafton Historical Society, Inc.	Grafton
Hancock Shaker Community, Inc.	Pittsfield
Harvard Theater Collection (Houghton Library)	Cambridge
Heritage Foundation, Historic Deerfield	Deerfield
John Woodman Higgins Armory	Worcester
Historical Society of Old Newbury	Newburyport
Historical Society of Old Yarmouth	Yarmouth Port
Holyoke Museum--Wistariahurst	Holyoke
House of Seven Gables Settlement Association	Salem

HUMANITIES

<u>NAME</u>	<u>LOCATION</u>
Ipswich Historical Society	Ipswich
The Jackson Homestead	Newton
Lexington Historical Society	Lexington
Longfellow House	Cambridge
Longyear Foundation	Brookline
Lynn Historical Society	Lynn
Marblehead Historical Society	Marblehead
Marine Museum at Fall River	Fall River
Massachusetts Archaeological Society- Bronson Museum	Attleboro
Massachusetts Historical Society	Boston
Massachusetts Review	Amherst
Merrimack Valley Textile Museum	North Andover
Museum of Afro-American History	Boston
Museum of the America China Trade	Milton
Museum of Comparative Zoology, Harvard University	Cambridge
Museum of Science	Boston
Museum of Scientific Instruments, Harvard University	Cambridge
Museum of Transportation	Brookline
Nantucket Historical Association	Nantucket
Nantucket Maria Mitchell Association	Nantucket
New England Aquarium	Boston



HUMANITIES

<u>NAME</u>	<u>LOCATION</u>
New England Historical Genealogical Society	Boston
North Andover Historical Society	North Andover
Old Colony Historical Society	Taunton
The Old Corner House, Stockbridge Historical Society	Stockbridge
Old Dartmouth Historical Society and Whaling Museum	Bedford
Old Sturbridge Village	Sturbridge
Open-Church Foundation	Gloucester
Robert S. Peabody Foundation for Archaeology	Andover
Elizabeth Peabody House Association	Somerville
Peabody Museum, Harvard University	Cambridge
Peabody Museum of Salem	Salem
The Pilgrim John Howland Society	Plymouth
Pilgrim Society, Pilgrim Hall	Plymouth
Plimouth Plantation	Plymouth
Plymouth Antiquarian Society	Plymouth
Pocumtuck Valley Memorial Association	Deerfield
Quincy Historical Society	Quincy
Paul Revere Memorial Association	New Bedford
Rowe Historical Museum	Rowe
Salem Maritime National Historic Site	Salem
Sandwich Historical Society	Sandwich
Schwamb Mill Preservation Trust	Arlington

HUMANITIESNAMELOCATION

Society for the Preservation of New England Antiquities	Boston
Springfield Armory Museum	Springfield
Springfield Science Museum	Springfield
The Standish Museums	East Bridgewater
The Thoreau Lyceum (Thoreau Foundation, Inc.)	Concord
Trustees of Reservation	Milton
Universalist Historical Society	Boston
USS Massachusetts Memorial Committee	Fall River
Wenham Historical Association and Museum, Inc.	Wenham
Trustees of the John Greenleaf Whittier Homestead	Haverhill
Worcester Historical Society	Worcester
Worcester Science Center	Worcester
Yesteryears Museum Association, Inc.	Sandwich

VISUAL ARTS

<u>NAME</u>	<u>LOCATION</u>
Addison Gallery of American Art (Phillips Academy)	Andover
Amherst College Mead Art Building	Amherst
Archives of American Art	Boston
Artists Association of Nantucket, Inc.	Nantucket
Attleboro Museum, Inc.	Attleboro
Boston College Film Board	Chestnut Hill
Boston Society of Architects	Boston
Brockton Art Center	Brockton
Bush-Reisinger Museum	Cambridge
Cambridge Art Association	Cambridge
Cambridge Art Center, Inc.	Cambridge
Cape Cod Art Association	Barnstable
Center for Visual Communication	Boston
Children's Art Center	Boston
Concord Art Association	Concord
Craft Center	Worcester
DeCordova & Dana Museum	Lincoln
Dwight Art Memorial, Mount Holyoke College	South Hadley
Fitchburg Art Museum	Fitchburg
Fogg Art Museum, Harvard University	Cambridge
Isabella Stewart Gardner Museum	Boston
Greater Fall River Art Association	Fall River

VISUAL ARTS

<u>NAME</u>	<u>LOCATION</u>
Guild of Boston Artists	Gloucester
Hammond Museum, Inc.	Gloucester
Hayden Gallery of the Massachusetts Institute of Technology	Cambridge
Institute of Contemporary Art	Boston
Leverett Craftsmen & Artists Association	Leverett
Lowell Art Association	Lowell
Marblehead Arts Association	Marblehead
Mudflat	Cambridge
Museum of Fine Arts	Boston
Museum of Fine Arts	Springfield
New England Screen Education Association	Concord
North Shore Arts Association	Gloucester
Project, Inc.	Cambridge
Provincetown Art Association	Provincetown
Rockport Art Association	Rockport
Rose Art Museum, Brandeis University	Waltham
Scituate Arts Association	Scituate
George Walter Vincent Smith Art Museum	Springfield
Smith College Museum of Art	Northampton
Society of Arts & Crafts	Boston
University Film Study Center (Brandeis)	Waltham



VISUAL ARTSNAMELOCATION

Wellesley Arts &amp; Crafts Guild, Inc.

Wellesley Hills

Wellesley College Museum

Wellesley

Williams College Museum of Art

Williamstown

Worcester Art Museum

Worcester

PUBLIC MEDIA

<u>NAME</u>	<u>LOCATION</u>
WAMH--Amherst College	Amherst
WBRS--Brandeis University	Waltham
WBUR- FM, Boston University	Boston
WERS--Emerson College	Boston
WFCR-FM, Five College Radio, University of Massachusetts	Amherst
WGBH-TV, FM	Cambridge
WGBY-TV	Springfield
WHRB--Harvard University	Cambridge
WMFO--Tufts University	Medford
WMS-WCFM--Williams College	Williamstown
WSCB--Springfield College	Springfield
WTBS Foundation, Inc., Massachusetts Institute of Technology	Cambridge



